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AUTHOR	Willis, Lela
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ABSTRACT

An experimental program of teaching modules or packets--Orientation, Reading, and Language--was designed to improve the communicative skills of 10th graders in vocational-technical schools. The modules consisted of "Student Exercises" requiring student involvement and thinking and a "Teacher's Manual" with ideas for presenting the materials in a relaxed classroom situation where the student develops self-confidence by independently working on his problems. Use of the modules produced beneficial results in student attitudes and abilities in language usage and independent study. The units were intended to be used in sequence but can be used alone as a sampling of their titles indicates: (1) Becoming a Good Student; (2) Practicing Parliamentary Procedure; (3) Improving Attitudes; (4) Looking Toward a Career; (5) Reading the Newspaper; (6) Improving Reading Techniques; (7) Language Study; and (8) Writing an Autobiography. (An approximately-140-page description of the experimental program--the three instructional modules--comprises the major part of this report.) (Author/MF)

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Final Report

Project No. 8-G-070
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Development of Instructional Packets Designed To Improve the Communicative Skills of Tenth Grade Students in Vocational-Technical Schools

Lela Willis

Little Rock Public Schools
West Markham and Izard Streets

Little Rock, Arkansas
72201

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SUMMARY

The vocational student who goes directly into the work world from high school needs to be able to use the communicative skills adequately and effectively. The regular academic materials and the traditional approach to the teaching of the communicative skills have not solved this problem. The modules of teaching units in this curriculum - *Orientation, Reading, Language* - are designed with the vocational students' needs as priorities. The teaching modules consist of Student Exercises that require student involvement and thinking and a Teacher's Manual with ideas for presenting the materials in a relaxed classroom situation where the student develops self-confidence by independently working on his problems. These teaching modules were used in a vocational-technical high school (1968-69) on an experimental basis with gratifying results. The attitudes of the students toward studying English were improved. Moreover, tests revealed that the experimental groups held their own in using the language and excelled the regular academic groups in independent study and in the use of study tools. The teaching units are designed to be presented in sequence, but at the same time are flexible and can be used alone as a sampling of their titles indicates: (1) Becoming a Good Student; (2) Practicing Parliamentary Procedure; (3) Improving Attitudes; (4) Looking Toward a Career; (5) Reading the Newspaper; (6) Improving Reading Techniques; (7) Language Study; (8) Writing an Autobiography.

INTRODUCTION

The content of the traditional course in English, academically designed, and the traditional approach to the study of communicative skills have not adequately provided the vocational student with the skills he needs to use the language effectively in the world of work. The vocational student, even though he needs a high school diploma, often becomes a dropout and gives as his reason that he cannot learn academic subjects, especially English. We also realize that because some of the students continue their vocational training after high school, any curriculum in communicative skills for these students must have the quality that helps them continue in a post-high-school educational institution.

A survey of available English materials for high school vocational students (Appendix A) was made and the consensus was that these materials do not contain enough depth to challenge the vocational student who wants to communicate effectively in the work world. Some do not contain exercises and/or activities and none suggest an inductive approach to the teaching of the language and its grammar.

Since the available materials were not apt for vocational students in the Little Rock Public Schools and since the English curricula in the school district are planned for the college-bound and the basic students, there seemed to be a real need for providing teaching and learning materials in the communicative skills for the vocational students. We have four objectives in mind:

1. To design a course of study in communicative skills for tenth graders (first year in high school) whose personal, social, and occupational development is restricted because of limited competence in using the communicative skills - reading, writing, listening, speaking, thinking
2. To develop innovative, imaginative exercises and materials for this course of study which will provide holding power for potential dropouts
3. To assemble this course of study in a modular form (teaching units) to enhance its dissemination and maximize its applicability to other educational programs of similar needs
4. To test the lessons in the Tenth Grade in Metropolitan Vocational - Technical High School by comparing the classes in which the new approach is used with control groups in which the regular academic materials are taught traditionally.

One hypothesis to be tested is the idea that the achievement of students may be raised if proper attitudes toward study and work can be developed. Also, that students will participate in class discussions and activities if they help to plan the classroom work or if they can see a relevance to their needs in the lessons prepared for them. Another idea is that we believe that students who go directly from high school into the work world should learn early the importance of developing the self-confidence that enables them to progress on their own. This requires not a mere acquisition of a knowledge of subject matter, but an acquisition of the communicative skills - reading, writing, listening, speaking, thinking - that enables one to make a practical application of what he learns.

The results of the experiment were gratifying to the observers. There is no way to record accurately the noticeable change in attitude toward class work. The participating teacher in her report (Appendix B) states that in following the suggestions for the lessons the students were able to work closely with one another and the teacher in carrying out class activities. This participation helped to create a relaxed, informal atmosphere in the class which played a large part in changing student attitudes toward class work. Even though correctness of expression was not stressed in the experimental classes, and vocabulary study was incidental, these students held their own in using the language and excelled the regular academic groups in independent study and in the use of study tools.

METHODS

A. The project director was responsible for researching, designing, and writing teaching modules (under separate cover) to be used in the experimental classes in Grade Ten in Metropolitan Vocational-Technical High School. The first module contains exercises and lessons that provide group and individual activities to help the students to understand themselves and to develop a relaxed attitude toward fitting into a high school program. This module is entitled *Orientation*. The director, after meetings with vocational teachers and an advisory committee of educators and business and industry leaders, decided that the communicative skills that should be developed in the vocational student who goes directly into a work world should be the four language arts skills - reading, writing, speaking, listening - and two more, thinking and social. Development of the social skill entails an understanding of oneself and his relationship with others.

Another skill which we refer to as the "silent skill" is the development of a proper attitude toward the dignity of work and the creation of a set of values to help in one's personal day-by-day living. This skill, though not named in the course of study, is really a part of the philosophy of the teaching modules. Stated simply, the philosophy is that every student must succeed in some way before he can be motivated to learn even basic skills. The project director worked closely with the participating teacher and the students in the experimental groups to develop ideas for lessons and for the revision of techniques in presenting the lessons.

B. Mrs. Steele, the participating teacher, used four of her five classes for the experiment which followed Solomon's Four-Group Design for Research. (See C on next page) Her philosophy of teaching and that of Mrs. Lela Willis, Project Director, coincide. Mrs. Steele found it a challenging, but not an insurmountable, task to teach two classes using the experimental lessons in the morning and and then changing to the prescribed academic materials and methods in the afternoon classes. Mrs. Steele was able to develop a permissive atmosphere in a disciplined classroom environment. Because of the built-in inductive approach there was extensive student participation in the formation of concepts on what was being studied and in the suggestions for following lessons. She was able to allow individual "branching out" for those students who became intrigued with some of their ideas. There was no stress placed on correctness of expression or on vocabulary. These accomplishments were done incidentally. Stress was on helping each student to understand his strengths and weaknesses and then allowing him to solve problems as independently as possible with guidance from the teacher and discussion with his classmates. Mrs. Steele in her report (Appendix B) states: "Throughout the year I observed in my students an appreciation for the usefulness of the language as a communicative tool. At the same time I watched their own self-confidence and ability in using the language expand. I believe that these changes are the most important results of the Metropolitan Project."

C. Four of Mrs. Steele's classes were chosen for the experiment. All the tenth graders in Metropolitan High School were assigned by randomness in 1968-69. Solomon's Four-Group Design for Research was used for the experiment involving one experimental group and three control groups. Group I (the experimental group) and Group II (the first control group) were pretested, and the average of these two classes is the assumed pre-test score of Groups III and IV (the second and third control groups). Group III was given the experimental lessons. All four groups were posttested in May, 1969. The following outline may help to clarify the groups:

		Pre-measured	Experiment	Post-measured
I.	R	0	X	0
*II.	R	0		0
*III.	R		X	0
*IV.	R			0

* - control groups
R - random assignment
0 - observation (pre-test and post-test)
X - experimental treatment

Group III is referred to as the second control group and received the experimental lessons. By comparing the post-test scores of Groups III and IV we can gain an approximation of the effect of the experimental variable. We must take into consideration the fact that the pre-test scores of Groups III and IV are assumed averages based on the pre-test scores of Groups I and II and may not be accurate scores for Groups III and IV. Groups I and II were almost similar. Form X of the Iowa Test of Educational Development was used for the pre-test and Form Y of the same test was used for the post-test. We are reporting the scores of the tests related to communicative skills - correctness of expression, reading literature, general vocabulary, and use of sources - in this resumé of our findings. Form Y will be given again in September to test the retention of the skills, especially the ability to use study sources independently.

The students kept log sheets (Appendix F) on which they recorded what they had done in class each day and on which they were encouraged to write their reactions to class activities. Also, they could write unsolicited comments and suggestions for the teacher on 3" x 5" cards.

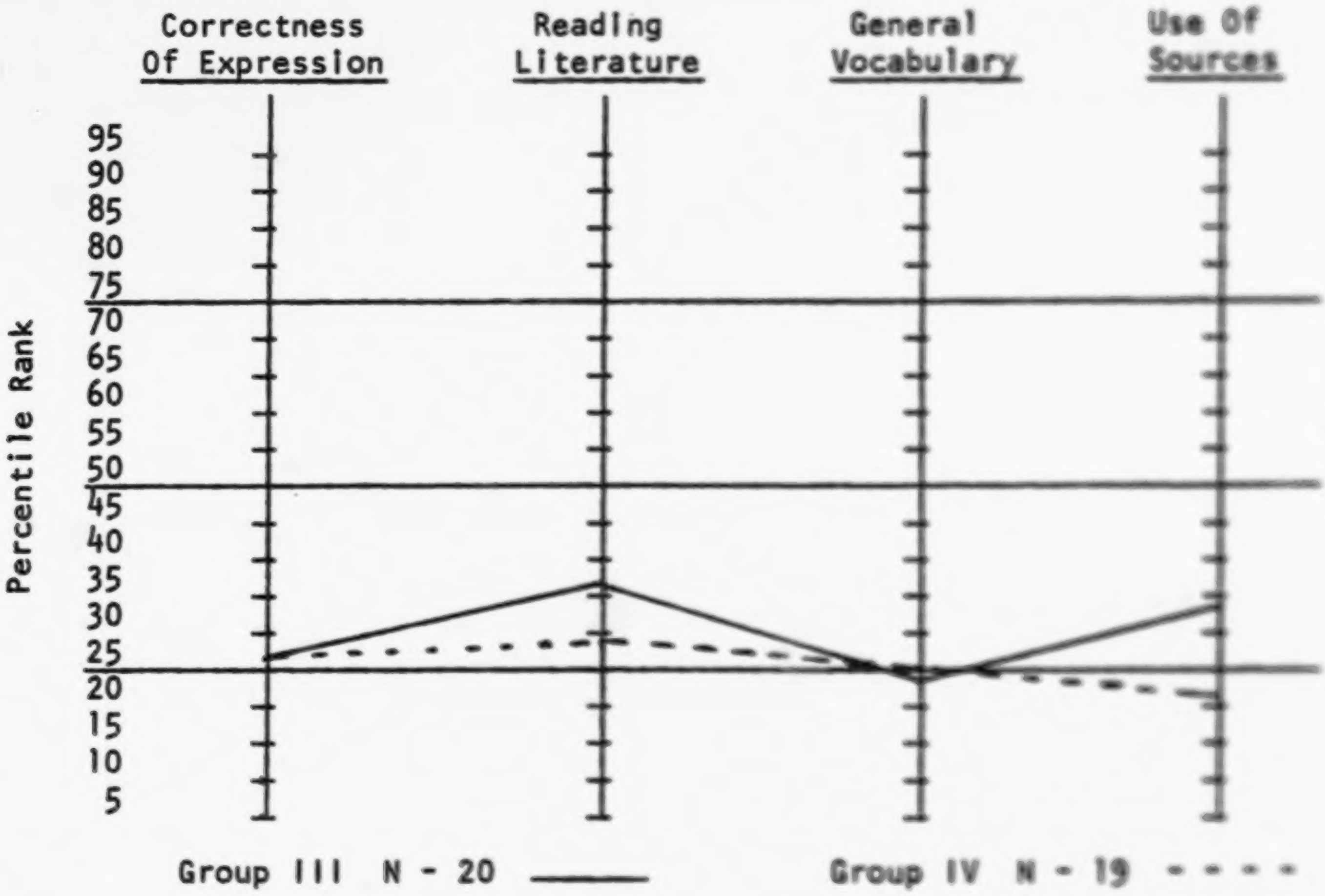
Teacher-made tests that carried out the philosophy of the lessons were used from time to time for evaluation along with student evaluations and student-teacher discussions.

On the last day of school, a questionnaire (Appendix G) was given the students in the experimental groups to give each one an opportunity to express his opinions about the new curriculum.

FINDINGS AND ANALYSIS

-- The population for this project was the Tenth Grade in Metropolitan Vocational-Technical High School, Little Rock, Arkansas. Mrs. Steele's students in four English classes were used in the Solomon's Four-Group Design for Research. All tenth graders were placed in their classes by randomness, and each class differed from the other only by chance. Groups I and II were pre-tested, and the average of their scores became the assumed pre-test scores of Groups III and IV. Group III met in the morning; Group IV in the afternoon. Post-test scores on four areas - correctness of expression, reading literature, general vocabulary, and use of sources - of the Iowa Test of Educational Development were used for comparing the two groups to note the effect of the experimental variable. In Group III (exposed to the variable) correctness of expression was not stressed and the study of vocabulary was incidental; that is, discussion of words followed when an interest was indicated because of what was being studied. The experimental group participated in a special reading program designed to improve reading techniques. The students were encouraged to work independently and to learn where knowledge and know-how can be located. The test results are gratifying; the students in Group III held their own in correctness of expression and general vocabulary and excelled in the use of sources. Following is a graph picturing these results:

TABLE ONE



-- The following table gives the final examination scores of the four groups. The responses to the teacher-made examinations (Appendixes C and D) indicate to us the importance of a proper attitude toward taking a test. The carry-over here seems important to us since it is also indicative of how one faces any chore or problem. Groups I and III were given a test containing reading materials that they had not seen previously and they listened to a tape they had not heard. The questions on The Pearl and Julius Caesar required practical applications. There had been no review periods as is customary in the regular academic classes. Groups II and IV had two periods for review and were given a list of vocabulary words to study from which the words on the test were taken. Below is the table of percentage grades:

TABLE TWO

Percentage Grades	*Group I	Group II	*Group III	Group IV
96-100				
90-95	1		1	
85-89	1	1	2	
80-84	5	1	3	
75-79	3		2	
70-74	1	2	6	
65-69	3	1	2	1
60-64	3	1	2	2
55-59	1	1		1
50-54	2	3	2	2
45-49		3		6
40-44		3		5
35-39		1		1
30-34		1		1
25-29		2		
20-24		3		
15-19				2
10-14				
5-9				
N	20	23	20	21
Mean	72%	48%	73%	45%
Median	74-75	46	72	46-47

*Independent variable

-- The scatterplots (Appendix E) are a graphic picture of the number of overachievers and underachievers in each class. Of course, the letter grades are teacher judgments; on the other hand test percentiles based on national norms are not always an accurate picture of a particular group. The percentile scores used on the plots are based on the composite scores on the ITED test.

CONCLUSIONS AND RECOMMENDATIONS

-- This project has been a step toward providing English materials relevant to the interests of vocational students who must be able to communicate effectively in a work world upon graduation from high school. The materials have been designed to fit into a sequential plan with Grades Eleven and Twelve, but also may be used as an entity. The results of the experiment after one year are good, but we must remember that it is very difficult to determine tangible results in a classroom situation where human traits play a part. Testing the effectiveness of the lessons by having them taught one year (1969-70) to all tenth grade students in Metropolitan High School by three teachers will give us a better picture. Maintaining longitudinal records of the students who use the materials through one year of work would give an even better picture. This, with the help of the school counselors and the vocational teachers, we plan to do.

-- Since this type of curriculum has not been developed before, we feel that it can be dissemminated generally in the region where there are vocationally oriented students. Arkansas now has ten area vocational schools and the lessons can be adapted for us in these schools.

STAFF SUMMARY

Name	Title or Function	Funds		Period Employed	Percent of Time
		Federal	Local		
Mrs. Lela Willis	Project Director	$5,555	$3,265	12 months	100%
Mr. Ernest L. Rush	Initiator and Admin. Supvr.		650	12 months	5%
Mrs. Josephine Felock	Communicative Skills Supvr.		1,250	12 months	10%
Mrs. Emmalean Still	Secretary		1,620	12 months	50%

CERTIFICATION

Floyd A Langston

Floyd A. Langston
Assistant Superintendent
Business Affairs
Little Rock Public Schools

9-30-69
Date

Mrs. Lela Willis

Mrs. Lela Willis
Project Director

September 30, 1969
Date

APPENDIXES

APPENDIX A - A SURVEY OF MATERIALS AVAILABLE FOR TEACHING ENGLISH TO VOCATIONAL STUDENTS WAS MADE IN 1967 - 1968. FOLLOWING IS AN ANNOTATED LISTING OF THESE COURSES OF STUDY

1. Jochen, Albert E. and Shapire, Benjamin: Vocational English, Books 1 & 2, Globe Book Company, New York, 1958.

   Although these books are vocationally oriented, their approach is designed specifically for the vocational student who has marginal mental ability. They do not, in our opinion, offer enough course content to handle the needs of the slow or unmotivated learner. Specifically, they do not challenge the capabilities of the average or above average student.

2. Connecticut Division for Vocational Education: English Outline (VT-237-A) and Reading and Literature Outline (VT-237-B) 1955.

   These mimeographed outlines were designed as guides for teachers of vocational students in Connecticut high schools. From the foreword in both guides, it is apparent that the committee members understand the need for a different approach to the teaching of language to these students. However, these guides provide only a general outline of the subject areas to be covered. They do not provide exercises or activities for the students, nor do they contain suggested methods or techniques for the teachers. As a result, they do not provide an adequate basis for presenting a vocational language-skills program.

3. Shellenbarger, Elfrieda: A Sequential Writing and Speaking Program for the Vocational Student, Wichita, Kansas, 1964.

   The author of this mimeographed guide also recognizes the need for a language program more closely related to the needs of vocational students. While this outline is a good beginning, it is not broad enough nor thorough enough to cover all the language areas which, in our opinion, are necessary for the establishment of an adequate communications program for vocational students.

4. The Learning Laboratory of Booker T. Washington Junior-Senior High School, Miami, Florida.

   Three units have been developed in this school and when modified are usable. We plan to relate the material more closely to the world of work.

5. Hudson High School Four Year Vocational Experiment, Hudson, Ohio

This experiment was basically related to the cooperative development of skills among the traditional vocational trade skill areas. No communicative skill units were developed. Nevertheless, their inter-related approach provides substance upon which to build modules of communicative skill exercises.

APPENDIX B - REPORT OF THE PARTICIPATING TEACHER

It is my opinion that the modules developed in the communicative skills project during the past year have provided us with a sound basis upon which to build a course of study in communications for vocational high school students.

I found that the illustrations, activities, and assignments contained within the modules were relevant to the capabilities and interests of vocational students. This fact - together with an inductive approach which kept the students closely involved in the course - made them more interested in the class itself. For the first time, many students understood the value of studying the language.

For me, the materials provided a series of high-interest, practical activities, presented in a carefully arranged sequence. Yet I also found it possible to use certain lessons and omit others without destroying the effectiveness of the program as a whole. In addition, the units were "open-ended" in that they contained suggestions and ideas for further application of the skills presented in the units. These suggestions utilized to a great extent planning and participation by students and thus enabled them to work more closely with one another and with me in carrying out classroom activities. This close participation helped to create a relaxed, informal atmosphere in the class which played a large part in changing students' attitude toward it.

Realizing that students really liked the materials and the classroom activities of the program removed much of the frustration I had felt in previous years in teaching a subject which was almost universally unpopular. I, too, found the units stimulating and challenging, and at the same time I felt that I was actually helping students improve their use of the communicative skills on a practical level.

Throughout the year I observed in my students an increased appreciation for the usefulness of the language as a communicative tool. At the same time I watched their own self-confidence and ability in using the language expand. I believe that these changes are the most important results of the Metropolitan Project and that they certainly provide the basis upon which to educate students to become thoughtful, careful users of the language who will appreciate its value and realize its effect on themselves and others.

APPENDIX C - TEACHER-MADE FINAL EXAMINATION FOR THE EXPERIMENTAL GROUP - COMMUNICATIVE SKILLS 10 - MAY 26, 1969

-- Pretend that you are a news reporter living in La Paz when Kino found the pearl and that you are assigned to write a news story about the discovery. In the space below write an appropriate headline and a lead paragraph for your article.

-- Pretend that you are the editor of the newspaper in La Paz and that you strongly disapprove of the manner in which the pearl buyers cheated Kino. In order to stir up public opinion against the buyers and for Kino write an editorial in which you defend Kino's decision not to sell his pearl to the buyers.

-- Read the following selection and answer the questions below.

The man who gets ahead in any trade or profession is the man who constantly tries to improve himself. The lazy, inefficient, dull worker gets fewer opportunites and, of course, less money, than his more ambitious companions. One of the great aids to increased efficiency on the job is the reading of magazines in a worker's own field. Technical magazines suggest more skillful ways for doing things and improving the worker's output.

Not only are technical magazines valuable to men already on the job, but they are also good guides to students who are thinking of entering the trades. They give a glimpse of working conditions, problems, and skills that cannot be gained so quickly in any other way. If you are thinking seriously about a trade, it will pay you to examine magazines connected with that trade. If you are seriously interested in and qualified for the particular trade, the magazines will strengthen your determination to be a good worker. On the other hand, if you are doubtful, not really interested in the work, the magazines may save you from taking a serious misstep.

Technical magazines may be divided into two main groups, those for the general public (like Popular Mechanics) and those for particular trades. In technical magazines you will usually find such information as the following:

a. New inventions explained
b. New processes introduced
c. New twists and short cuts for the workman
d. Plans, blueprints, suggestions for the building of various things
e. Illustrations of new ideas in action
f. Opportunities in various trades

g. Special problems in various trade
h. The appeals of various occupations
i. General trade information

To be sure, in no one magazine are found all the items mentioned above. Many are certain to be included though. Whether you have already made up your mind about your career, or whether you are still hesitating, it will pay you to examine a number of the good technical magazines published throughout the country.

(Carlin, et al., English on the Job, p. 29-30)

Questions:

1. In what way can technical magazines help the man on the job? The student?

2. What two types of technical magazines are there?

3. What is the central idea of the selection you have just read?

-- In what section of the paper will you look if you want the information listed in items 1 to 10 below? Write the letter of the source in the blank to the left.

a) weather
b) want ad
c) lost and found
d) editorial
e) letters to the editor
f) advertisements
g) radio and TV
h) motion picture
i) sports
j) index

1. You want to know when your favorite news commentator is on the air.

2. You are going on a picnic, but are hesitant because of those clouds.

3. You want to get the editor's opinion about the big news of the week.

4. You are looking for a job.

5. You want the baseball scores.

6. You want to find the society section in the paper.

7. You have found a thoroughbred dog and want to return it to its owner.

8. You are undecided whether to see a new motion picture that opened last night.

9. You want to find out what other readers of the paper think.

10. You want to see what sales are going on in the big stores.

-- Listen to the following taped selection. Then answer the questions below by checking the phrase which correctly completes each of the following statements:

1. An avalanche begins
   a) when no one is expecting it.
   b) after a heavy snowfall.
   c) when a mass of snow breaks loose from the steep face of a mountain.

2. An avalanche is most dangerous when snow is
   a) heavy and packed.
   b) fresh.
   c) light and loose.

3. Rangers start or "trigger" an avalanche
   a) when they know it is almost ready to fall.
   b) after each snowstorm.
   c) when the traffic on mountain roads is heavy.

-- Place a + before those qualities listed below which characterize Brutus. Place a - before those which characterize Cassius. Place an 0 before those which characterize neither.

Noble
Hot-tempered
Proud
Patriotic
Envious
Stoic
Honorable
Dishonest
Jealous
Clever
Unintelligent

-- Place the number of the correct selection in the blank at the left of the following statements:

1) doctor
2) Coyotito
3) Juan Tomas
4) Kino
5) pearl merchant
6) John Steinbeck
7) the trackers
8) the beggars

1. He regarded the Indians as animals and wanted nothing to do with them.

2. He became very ill and had stomach spasms.

3. His symbol of future blessings turned into a symbol of greed.

4. They knew all the secrets of the town and read people's sins by the expressions on their faces.

5. He was fat, discontented, and often dreamed of Paris.

6. He provided his brother with supplies.

7. His wife's beliefs were an odd mixture of Christianity and paganism, expressed in prayer and magic.

8. They made their living by their skill in reading trails in the wilderness.

APPENDIX D - TEACHER-MADE FINAL EXAMINATION FOR THE REGULAR ACADEMIC CLASSES - ENGLISH 10 - MAY 26, 1969

-- In front of the statements below place a 3 if the statement could refer to all three characters listed. Place a 2 if the statements could apply to any two of them, and a 1 if it applies to only one.

Shane Kino True Son

1. The character runs away from pursuit.
2. The character feels, at some point, like an alien in his surroundings.
3. The character discovers an object of great value.
4. The character has a conflict with some other person or persons.
5. The character is helped or aided by his wife.
6. The character does not fit in the role he is forced to play.
7. The character is trying to escape his past.
8. The character wants his son educated.
9. The character finds nature to be his benefactor at some point.
10. The character, at the end of the story, wins a victory.
11. The character, at the end of the story, has a very uncertain future.
12. The character has at least one person he could call a friend.
13. A woman played a significant part in this person's life.
14. The character has to kill in order to protect those he loves.
15. The character is helped by a friend.

-- Select the appropriate word from the list below and write it in the blank to the left.

prodigious
semblance
franchise
disheveled
deluge
augment
construe
spewed
appease
logical
servile
barren
prodigy
fawn
debris
contagious
conjure
affable
disconsolate
entrails
chide
engender

1. The scattered --- left by the storm made the town look deserted.

2. There is no --- thinking, only emotional reaction, in his response.

3. After the --- the town was under water for a week.

4. Childhood diseases, such as mumps and measles, are usually ---.

5. The land had been --- for many years because of the drouth.

6. The huge smelting furnace --- flames from its mouth.

7. The filthy conditions of the slums --- disease.

8. The carrion crow hovered over a clearing littered with ---.

9. She scrambled fully clothed from the pool, dripping and ---.

10. Mother monkeys often --- their babies with torrents of scolding chatter.

11. No one could comfort the --- widower.

12. The medieval serf was obliged to display --- behavior before the lord of the manor.

13. A growing boy consumes a --- amount of food.

14. His story had the --- of truth, but it was utterly false.

15. Britain's attempts to --- Hitler at the Munich conference proved futile.

16. An important man is often surrounded by followers who --- upon him.

17. The --- guest is a social asset.

18. In history kings often --- their authority by assuming the powers of the nobles.

-- Fill in the blanks below:

1. The month and year of Shakespeare's birth.

2. The name of the town where Shakespeare grew up.

3. The name of the theater in which most of Shakespeare's plays were performed.

4. Roman leader, defeated by Caesar at the Battle of Pharsalus.

5. A form of government in which three men ruled the country.

6. A speech made by an actor to himself, usually when he is alone on the stage.

7. A hint by an author of what is to come.

8. A remark made in the presence of other actors but not heard by them.

9. A type of writing in which the characters stand for other things.

10. A character defect in a person which leads to his ultimate downfall.

11. A state of armed confrontation in which two countries resist each other, short of actually fighting.

12. A teen aged boy who had been a participant in a murder.

13. Roman officials whose duty was to look after the interests of the common people.

14. A short story, often used by Jesus, to teach a moral lesson.

15. Name of the woman who was queen during much of Shakespeare's life.

16. Name of Julius Caesar's adopted son and heir.

-- Look at the ten topics listed below and then answer the questions that follow them.

a. How to make chicken à la king
b. Mankind's destiny
c. A popular movie I didn't like
d. Playing first base
e. The history of Argentina
f. Photography in crime detection
g. The ideal husband
h. Why I hate pop art
i. A summer at the beach
j. What is a folk song

1. Which topic or topics would obviously not be usable for a five paragraph theme?

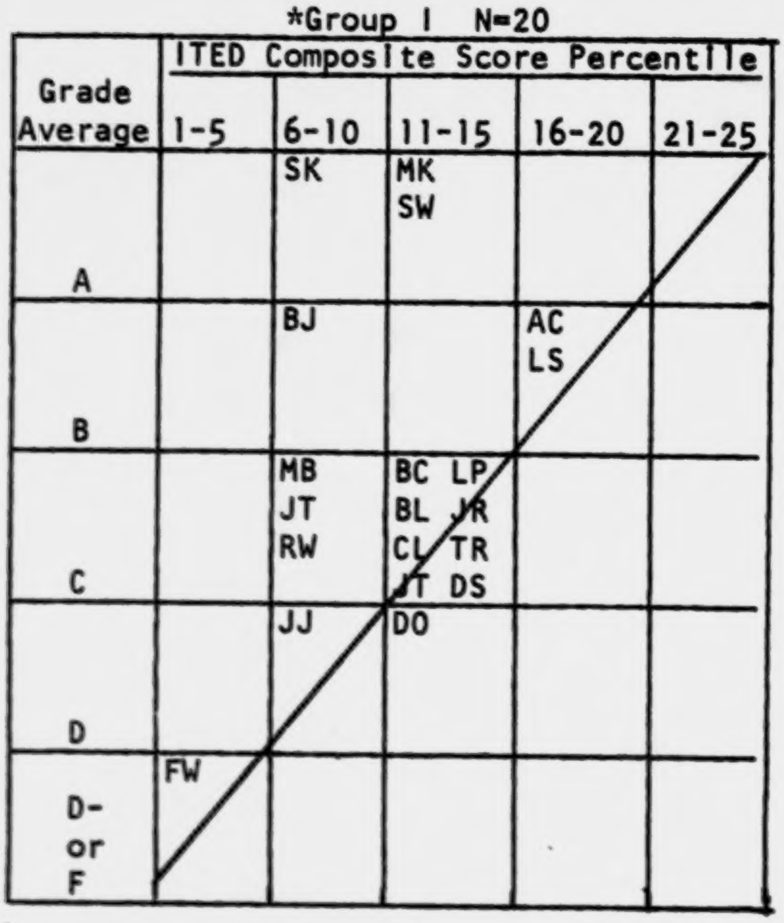
2. Which topics or topics would probably be usable by at least some of the students in your class?

3. Which topic appeals most to you? Why?

4. Could any of the topics be changed in some way so that they would make usable topics for you? If so, which ones? How would you change them?

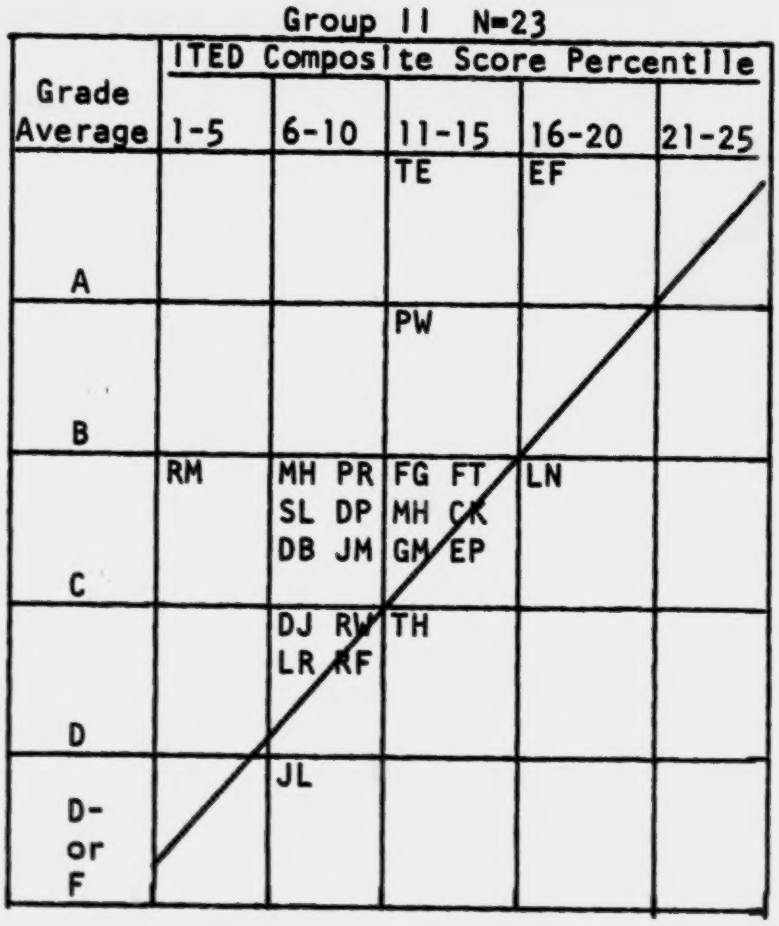
APPENDIX E - SCATTERPLOTS: DISCREPANCIES BETWEEN TEST SCORES AND SCHOOL GRADES

*Group I N=20



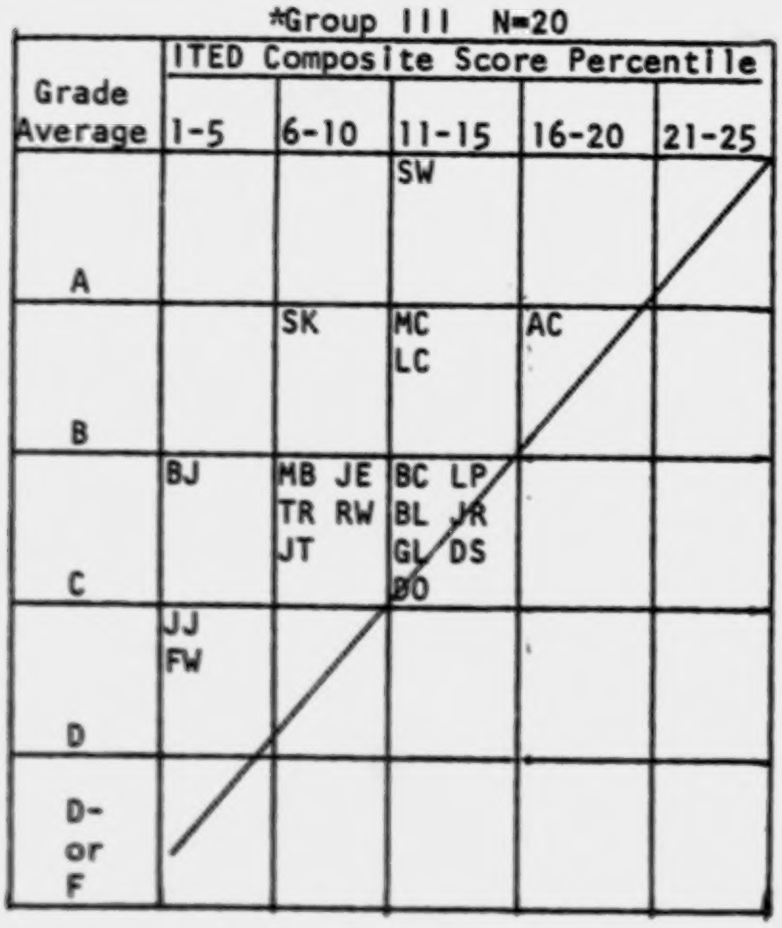
Grade Average	ITED Composite Score Percentile				
	1-5	6-10	11-15	16-20	21-25
A		SK	MK SW		
B		BJ		AC LS	
C		MB JT RW	BC LP BL JR CL TR JT DS		
D		JJ	DO		
D- or F	FW				

Group II N=23



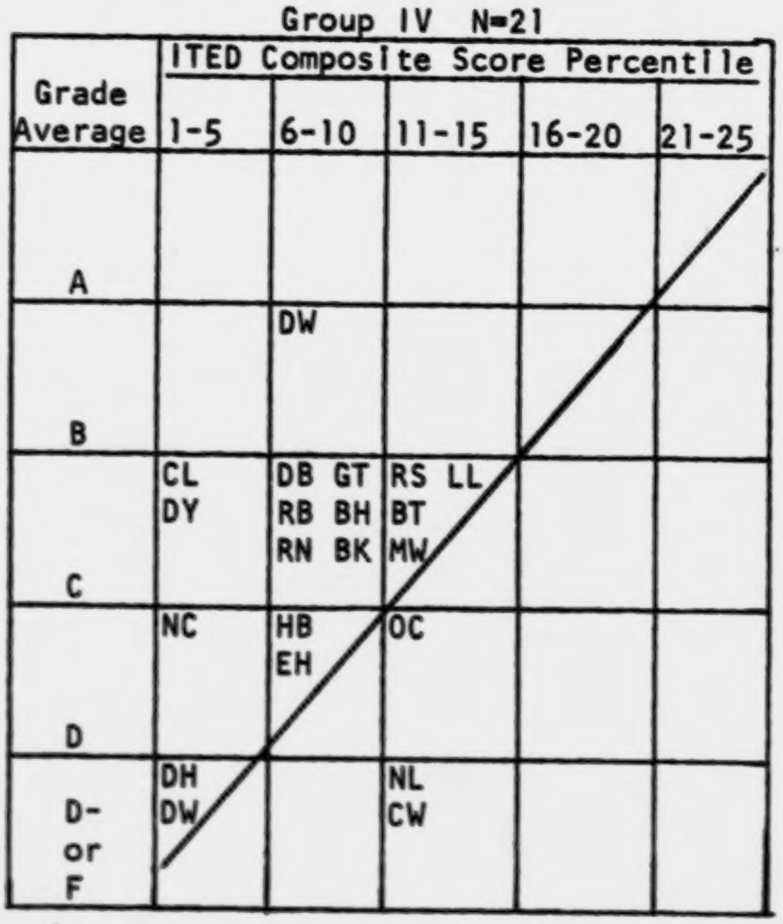
Grade Average	ITED Composite Score Percentile				
	1-5	6-10	11-15	16-20	21-25
A			TE	EF	
B			PW		
C	RM	MH PR SL DP DB JM	FG FT MH CK GM EP	LN	
D		DJ RW LR RF	TH		
D- or F		JL			

*Group III N=20



Grade Average	ITED Composite Score Percentile				
	1-5	6-10	11-15	16-20	21-25
A			SW		
B		SK	MC LC	AC	
C	BJ	MB JE TR RW JT	BC LP BL JR GL DS DO		
D	JJ FW				
D- or F					

Group IV N=21



Grade Average	ITED Composite Score Percentile				
	1-5	6-10	11-15	16-20	21-25
A					
B		DW			
C	CL DY	DB GT RB BH RN BK	RS LL BT MW		
D	NC	HB EH	OC		
D- or F	DH DW		NL CW		

APPENDIX F - SAMPLE OF A STUDENT LOG

LOG

NAME Bobby Talling CLASS Eng 10 NINE WEEKS 4

Monday	Tuesday	Wednesday	Thursday	Friday
Julius C Read + talk About Historical Background	Julius C. Read + Discuss AcI	Julius C Act II	Julius C Act III	Film strip on Julius C. Evaluation Film
Film strip Iterpriptation	Analisys of Antony's speech Did fact + Opinion	Impact! As you remark	We are working on our autobi. I like it much!	Took the [illegible] to work on our own autobiography It is fun
Had our Final EXAM	Autobiography	Today Free Reading Period	Reading Period Again Read Readers Digest	Last Day We filledout form on Eng 10 program: I Liked this Eng. class very much!

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APPENDIX G - A QUESTIONNAIRE DESIGNED FOR STUDENT EVALUATION OF THE EXPERIMENTAL PROGRAM, 1968-69

Number Participating - 38

Directions: This questionnarie is designed to help us evaluate the year's work in the experimental English program. Please answer all questions as honestly and thoroughly as you can.

Please answer the questions as indicated below:

1. Would you prefer to be in another class similar to this one next year?
   28 Yes   7 No   3 Not sure

2. Do you think that your use of the communicative skills (Listening, speaking, reading, writing, and social) has improved as a result of what you have learned in your English class this year?
   17 Very much   20 Some   1 Very little   0 None

3. Have you talked to anyone else about the English class you have been in this year?
   33 Yes   3 No   2 Can't remember

4. Has your understanding of other people increased as a result of things you've learned in your English class?
   10 Very much   22 Some   4 Very little   1 None

5. Do you think it is particularly important, as far as you are concerned, to get along well with other people?
   36 Yes   0 No

6. If you want to learn something in English class would you rather:
   17 (a) be told by the teacher,
   20 (b) look up the information yourself or study it on your own,
   1 (c) find out from another student?
   (You may want to explain your answer to this question. You may use the space below for this purpose.)

   Most of those who wanted to be told by the teacher commented that she knew best the answers they needed to know.

7. Earlier in the year you made a list of strengths and weaknesses, and you also filled out a personality analysis sheet. Do you think you understand yourself better as a result of this work?
28 Yes   8 No   2 Not sure

Comment:

8. Do you think the content of the English course was complete enough to challenge your ability?
25 Yes   13 No

9. Do you feel better prepared to enter the working world as a result of anything you have learned in English this year?
13 Very much   24 Some   0 Very little   1 None

10. Do you have a job for the summer?
29 Yes   9 No

11. Are you satisfied with the quality work you do on your job?
16 Yes   13 No

12. Are you satisfied with the quality work you have done in your English class?
31 Yes   7 No
(If your answer was "No", explain why you are not satisfied in the space below):

Of the no's, six said they should have tried harder.

13. Do you like to read?
15 Very much   18 Some   5 Very little   0 None

14. Do you think your enjoyment of reading has increased this year?
15 Very much   19 Some   4 Very little   0 None

15. Do you think your understanding of what you read has increased this year?
15 Very much   22 Some   0 Very little   1 None

16. Are you more confident in expressing your opinions and participating in discussions than you were at the beginning of school?
16 Very much   16 Some   6 Very little   0 None

17. Do you think your writing ability has improved?
13 Very much   15 Some   8 Very little   2 None

18. Do you think you can use the library more effectively now to locate information?
20 Much more   14 Some   2 Very little   2 No more

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OFFICE OF EDUCATION

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COMMUNICATIVE SKILLS

GRADE TEN

INSTRUCTIONAL PACKETS DESIGNED TO IMPROVE THE COMMUNICATIVE SKILLS OF TENTH GRADE STUDENTS IN VOCATIONAL-TECHNICAL SCHOOLS

PACKET NO. ONE

ORIENTATION

PACKET NO. TWO

READING

PACKET NO. THREE

LANGUAGE

Little Rock Public Schools
Little Rock, Arkansas

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- Scope
- Objectives
- Expected Outcomes

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- The Student Handbook. T-3
- Becoming a Good Student T-6
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  - Using the card catalog T-8
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"Spaceways," a Teaching Unit

More Suggestions for Teaching *Julius Caesar*

OVERVIEW

SCOPE

Becoming acquainted with high school environments, especially Metropolitan High School

Reviewing study skills

Getting along with others

Finding individual weaknesses in using language skills - reading, writing, speaking, listening, and thinking

Giving students opportunities to talk about themselves and to learn about others

OBJECTIVES

To provide group and individual activities through which the students develop a relaxed attitude towards fitting into the high school program

To maintain a relaxing atmosphere conducive to enjoyable learning and teaching

To practice techniques for studying

To help the student to grow in his attitudes toward learning

To help the student to gain an understanding of himself

To help the student look towards an occupation for himself

To help the student develop enjoyment and competence in reading

EXPECTED OUTCOMES

Development of a positive attitude towards learning

Recognition of the importance of communication on all levels

Recognition of the importance of setting a goal in life with tentative ideas about an education

Identification of a work world and its problems in communication

TO THE TEACHER

The instructional packets of materials designed to improve the communication skills of students in vocational-technical schools have been devised on the premise that every student must succeed in some way before he can be motivated to learn even basic skills. Therefore, it is quite important that the teacher find the level of understanding of each student and begin instruction from that point. To do this the teacher needs to develop a permissive atmosphere in a disciplined or controlled classroom environment. The vocational student will respond to the resulting orderliness because he likes meaningful discipline. Students want reasons for what they are doing and should never be kept in the dark about reasons for assignments, for reading, and for any other plans of classwork. The student's slightest suggestions for class activities should be accepted and commented upon.

Probably the key to helping the student gain self-respect is to praise him often. No red marks should be put on papers for errors during the first weeks of a school term. Instead, use the red pencil to circle something that is a good idea. Give a mark of approval for whatever you can, and refrain from commenting on errors at first. Record the student errors in your notebook and devise exercises for all the students to help them correct errors in grammar, usage, and spelling.

Avoid frustrating the students with assignments that they cannot do or do not understand. The lesson numbers in the packets are used to indicate a sequence and not to indicate daily assignments.

EXPLANATORY NOTES AND GLOSSARY

CLASS SETS:	Materials provided by the school for classroom use: desk dictionaries, a set of encyclopedias, an unabridged dictionary, Student Handbook, Julius Caesar (Globe Book Company), The Pearl by Steinbeck (Bantam Pathfinder Edition), pamphlets on How to Use the Readers' Guide (H. W. Wilson Company), The How in Parliamentary Procedure (The Interstate, Danville, Illinois), Impact Series: At Your Own Risk (Holt, Rinehart, Winston), Career booklets, (New York Life Insurance Company), Tactics for Perspectives (Scott, Foresman)
EXERCISES:	Single learning tasks provided for the student in response to a specific behavorial objective
FLEXIBILITY:	Even though the teaching modules are designed to be used in sequence, they are flexible so that the teacher may profitably use a single unit out of sequence. The lessons are also flexible so that the teacher may add materials that fit her students or omit those materials that are not appropriate and make a complete presentation.
FOLDERS:	One with staples for the Student Exercises; regular manila folders for filing
LESSONS:	Instructional parts of a module; a term used to indicate sequence of presentation and not a limited time
LOGS:	Student logs for three weeks each; teacher log on poster board for classroom display
PAGINATION:	T + number - Teacher's Manual S + number - Student Exercises
POST-TESTS:	A standard test; teacher-student planned tests; teacher-made tests; student evaluations
PRE-TESTS:	An inventory used at the beginning of a teaching module for student orientation to the subject
TEACHING MODULES:	Teaching units on a single subject

INTRODUCTION

After reading the section directed "To the Teacher," some teachers may need to readjust their thinking about a philosophy of teaching. At no time in these lessons do we intend to forget the student by concentrating on merely a presentation of subject matter.

The teacher should become familiar with an entire teaching module so that she can blend her ideas and the students' ideas. Motivation is easier when there is teacher-student and student-teacher rapport. The teacher assumes the role of a leader, a participant, a listener, and an aide.

Class organization may begin by listing supplies the students will need. The list may be written on the blackboard, or presented on a transparency, or dittoed.

1. Dictionaries

    a. Pocket size
    b. Desk edition (A class set of these may be provided by the school.)

2. Loose-leaf notebook (six divisions)

    a. Assignments
    b. Language
    c. Literature
    d. Composition
    e. Miscellaneous
    f. Vocabulary and Spelling

3. Textbooks

    a. Literature Anthology
    b. Class sets of paperbacks
    c. Library books

4. Other needs

    a. Ink pen
    b. Pencil with eraser
    c. Loose-leaf paper

NOTEBOOKS

Learning to keep a neat notebook is a step towards becoming a good organizer of materials and thoughts. There will be time to jot down class notes, and the students will find time to add interesting and worthwhile materials under the different headings in their notebooks.

1. Assignments

    a. Book reports
    b. Special projects

2. Language

    a. Language skills - note taking
    b. Communicative skills - reading, thinking, listening
    c. Special language problems
    d. Language history

3. Literature

    a. Reading techniques
    b. Discussion and note taking

4. Composition

    a. Rules for composing
    b. Mechanics of writing
        (1) Punctuation
        (2) Capitalization

5. Miscellaneous

    a. Interesting clippings
    b. Cartoons
    c. Student ideas
    d. Student comments
        (1) Dated
        (2) Titled

6. Vocabulary and Spelling

    a. Study the Official Spelling List - Little Rock Public Schools
    b. Write definitions of words according to the (NP_1 + VP + NP_2 + *Modifier*) sentence pattern
    c. Note new words that you hear and read

KEEPING A LOG

Log sheets should be checked by the teacher at the end of each three-weeks period. At the end of a grading period (either six or nine weeks), the teacher may use the log as one criterion for evaluating the student. The student reports what was done in each day's English class and comments on what was done. The teacher may ask that the sentence definitions of the word "log" be handed in.

The teacher should prepare an enlarged copy of the individual logs with subject or topic headings for each day. This is an excellent way to teach the students that plans can be changed and at the same time an orderliness in recording can be maintained.

INTRODUCING THE LOG IDEA

We would like for everything we do in our classroom to be practical and meaningful to all of us. The purpose for our keeping the log is to measure our progress. Let's read together "Why we should keep a daily record." We do need to know exactly what a log is, or let's say we need a "working definition" of a log. (Decision by students and teacher)

Now that we have a definition we can think about an economical way to keep our daily record. You will notice that the space for daily notations is limited. You may want to make extra comments on these 3" X 5" cards. Encourage the students to be frank in their remarks. The logs are confidential. They are not graded. Honest, but positive, remarks may be written (not in red ink) to the student for the purpose of encouraging him to keep talking.

The teacher may note and write in her notebook the misspellings of common words (Note the Official Spelling List - Little Rock Public Schools.) and errors in composition. Time will be given for classwork drill to correct these errors. Do not single out students except to point out the progress one is making. Every student must feel that he is succeeding in some way.

THE COMMENT CARD

In a box in the classroom you will find 3" X 5" cards. From time to time you may feel the urge to comment on something that you have read in a newspaper or magazine, or that you have heard on TV or the radio, or that we are doing in class. Write your comments legibly on one of the cards. You do not need to sign your name. The cards will not be shared unless you write share on the card. Be sure to date the card.

SUGGESTED SEQUENTIAL PRESENTATION OF THE MODULES IN COMMUNICATIVE SKILLS 10

FIRST QUARTER		SECOND QUARTER		THIRD QUARTER		FOURTH QUARTER	
Skill Emphasis		Skill Emphasis		Skill Emphasis		Skill Emphasis	
Social Reading for Information	*Student Handbook*	Listening Speaking (Pronunciation) Reading (Basic Skills	*Improvement of Reading*	Listening Speaking (Enunciation) Writing (Sentence Construction) Reading for Information	*Language* Dialects Generative Grammar	Speaking (Dramatic)	*Improvisa*
Social Reading for Information Thinking	*Becoming a Good Student*	Reading for Information & Enjoyment Listening	*Reading Newspapers*	Reading for Depth Study and Enjoyment of Language Speaking (Group Discussion, Exposition) Thinking	*The Pearl: A Study of the Author's Use of Language*	Reading for Depth Study and Appreciation Thinking Writing (Expository) Speaking (Fact and Opinion)	*Julius Cae*
Speaking (Formal) Listening	*Practicing Parliamentary Procedure*	Listening Reading (Advanced Comprehension Skills) Speaking (Discussion Techniques)	*Reading Literature* Point of View Inferences Central Idea Imagery Relationships			Reading for Personal Understanding	*Impact: At Your Own Risk*
Thinking Social	*Improving Attitudes*	Thinking Speaking (Formal & Informal) Listening Reading for Information and Enjoyment	*Spaceways* (Student-Planned Unit)			Writing (Creative)	*Autobiogra*
Reading for Information Writing (Expository)	*Looking Toward a Career*						

PRE-TEST

Read the questions with the students. Ask them to write answers to some of the questions, possibly the first eight. Allow a student to write, "I don't know," if he wants to, but encourage him to attempt an answer. Take the papers. Discuss with the students the questions that arise.

Questions 9, 10, 11, and 12 may be presented in the next class period. Ask the students to write their answers in complete sentences. Allow as much time as is needed for discussion of the meaning of each question before letting them write on their own. Place the pre-test answers in the students' individual folders for reference.

1. What are credits?
2. How many units are needed for graduation from Metropolitan High School?
3. What occupation would you like to pursue?
4. What courses will aid you in understanding the work world involved in this occupation?
5. What are "elective courses"? Of what value are they?
6. What are communication skills?
7. Are communication skills learned only in an English classroom? Explain your yes/no answer.
8. What speaking skills will you need after you graduate from high school?
9. What are your strong points as a student?
10. What do you consider your weaknesses to be?
11. Tell how attitudes are important for you as a student.
12. We are agreed that it is important that we get along with others. When will you be tested on how well you get along with others in school and out of school? Be specific in your answers.

NOTEBOOK ASSIGNMENT

From time to time list in your notebook any ideas you may have about other things you will need to know before you can become a good high school student. Title this page of your notebook "Becoming a Good Student."

Be sure you understand the meaning of the underlined words:

1. We need to develop positive attitudes towards life.
2. Sometimes communication is lost because one is a poor listener.
3. A student should take an inventory of his work skills.

THE STUDENT HANDBOOK

Lesson One: Approach

Each of you has a Student Handbook. On page 10 you note our first topic is "Organization." The first thing we need to do is to orient ourselves. On the maps on pages 11 and 12, locate where we are. On page 11, which general building are we in? On page 12, specifically, which room are we in? Where is your home room? We know about home rooms, but let's read the material on page 10. Listening in home room will be our first step towards developing orderliness in our school day. (Discuss)

Two time schedules are given on page 13. One is for the days when we will have assemblies. Let's read on page 10 about assemblies. Do you have any questions? The word assembly may be added to your vocabulary list. What is a word that is a synonym for assembly? Probably someone will say convention or the word may be looked up in the dictionary. What do you know about conventions? What is the difference between a convention and an assembly? To be accurate you may want to check your dictionaries again.

Some of the students may want to prepare a map as suggested in the student assignments. One may want to prepare a larger map for the bulletin board - a good idea.

Lesson Two: Student Schedules

Let students feel free to discuss their schedules. Lead all of them into an understanding of elective courses, credits, and units.

Study page 25 with the students. Pause between the requirements listed to give the students a chance to take inventory.

Give the students specific directions for the writing assignment. If you have not done so, explain carefully how you want the papers identified. Keep the schedules in the students' individual folders. Discuss the writing of the schedules thoroughly before the students begin work. Do not accept a finished schedule until it is neatly done.

Lesson Three: Rules and Regulations

Check-test for the reading for comprehension assignment. Check only for meaning. The questions should be dittoed so each student has a copy.

1. For what excuses are blue readmittance slips given?

2. Where may you get a student identification card to allow you to ride the city buses at a reduced rate?

3. Give one rule for using the telephone.

4. What is the purpose of the early morning study hall?

5. How may a student leave school early?

6. How may one be admitted to the health room?

7. Why may you not want to wear a hat to school?

8. Who may eat lunch at home?

9. How may a student get his name on the honor roll?

10. Give two rules that must be obeyed if one brings a car to school.

11. Define tardiness according to the handbook.

12. What is the punishment for being truant a second time?

13. What must you do when you bring a visitor to school?

14. How is traffic in the halls controlled when classes are in session?

Discuss student questions and ideas that may come from their reading.

Let the students talk about discipline and self-discipline. Give the students time to write these words in their notebooks.

At the end of this class period or at the beginning of the next period, ask the students to write three to five sentences giving their ideas on "The Importance of Self-discipline."

Lesson Four: Club Activities

Read pages 36-40 carefully. Call on your own experiences in participating in club activities to indicate the advantages and the disadvantages in belonging to clubs. Emphasize that when a student becomes a member he must be a participating member. Give as much help as you think is needed in helping the students prepare their oral contributions. Since this is the first time the students have been asked to speak on their own, they may not want to stand before the group and make what to them is a formal speech. Try to insist on everyone's preparing something to say. Maybe a student would rather sit in the group while offering his contribution. Those who do not respond orally should hand in a written outline so you can check on the logic of their thinking.

New words that should be discussed are substantiate, specific, and extracurricular activities. The word curriculum can be introduced at this time and related to course of study.

AN ENGLISH CLUB:

Try to lead the students into wanting some kind of English Club. Do not let the forming of such a club become cumbersome. The purposes would be to arouse student interest in initiating ideas for study; to help students to participate in group work; to inspire creative writing; to play roles in drama; to teach parliamentary procedure by actually using it; to promote respect for the rights of others; to locate talents that might not be recognized in an always formal atmosphere; to develop a freedom in thought and movement in the classroom; to practice social skills.

If a club is formed, officers may be chosen each nine weeks so that more students can benefit from assuming responsibilities. Committees like program planning, bulletin board, nominating committees, etc., can give other students a chance to participate; and involving others in publicity, liaison, etc., will give everybody a chance to adjust to working together in a group.

Lesson Five: Service

Allow plenty of time for free discussion of the services a school offers and about schools as businesses.

Talk about listening manners before the guests, the principal, and the counselor come in to speak to the class. Let the students, with your guidance, formulate a set of rules for listening and write them in their notebooks.

If you feel that the students would like to, you may help them to write invitations to the speakers. This would be a good opportunity to point out why invitations should include specific information.

The students may be asked to take simple notes. If this is not feasible, review the speeches with the students and ask them to record the pertinent information.

NOTEBOOK ASSIGNMENT

The planning for a practical class routine should be the cooperative effort of the students and the teacher.

BECOMING A GOOD STUDENT

Cooperate with the students in trying to set a pattern for establishing a practical daily routine. This will require time, but it will be time well spent.

Give the students time to arrive at tentative definitions for habits and skills.

Lesson One: Developing Study Skills

Ask the students to answer the true/false questions quickly. Answers may be checked in class, and student questions and comments should be discussed and noted in the teacher's notebook.

Lesson Two: Textbooks as Tools

SUGGESTED TEACHER PRESENTATION

You may begin by saying that before you can do a good job of studying, you must become acquainted with available tools. I have named some of the tools on your list of supplies. First let's look at our textbooks. You should have bought your books and have them with you today.

First look at your Warriner's English Grammar and Composition or another English textbook.

The title page of a book is a right-hand page. Find the title page in your grammar book. What information do you find? (title, authors, contributors, publisher, place of publication) Let the students give the answers orally. Be sure everyone else can hear each student as he answers.

The back of the title page is called the copyright page. There are several dates after the word copyright (c). What do you think the dates refer to? (The year of copyright is the year in which the book was first published. If new matter were added later, or if the book were revised, there will be additional copyright dates referring to the years in which these changes first appeared.) Sometimes a supply of books is exhausted and a new printing is made. The date of the reprinting is also recorded on the copyright page. Ask the students this thought question: Why is the copyright date more important than the reprint date of a book? (Discuss the answers.) Tell the students why an author wants a copyright. Show them a copyright certificate, if one is available.

What is the title of the introductory page in your text? What other titles have you noted for introductory pages? (foreword, introduction) Turn to page ____ (page number of the table of contents). What is the heading of this page? (contents) Of what use will this listing be to you?

Turn to page ____ (the index). What is the title for this page? How is this section of the book different from the contents page? How is it similar? Do you consider this a good index? Why? (Explain what a definitive index is. The students will note its usefulness.)

Check on the students as they fill in the blanks in Listening: Exercise Two and assist those who seem to be unsure of themselves.

Place the vocabulary words on the board. Some of the words are new: collate, blurb, glossary, and frontispiece. Explain that the new words will be used in your next lecture.

Lesson Three: Taking Care of Books

Sum up the discussion of rules for caring for books by giving the following lecture and demonstration. Tools for the demonstration: (1) A new book in its book jacket (2) A library book in which a blurb has been pasted (3) A book that has a frontispiece, a dedication, an acknowledgment

You may begin by saying, "If a book is handled intelligently, it will last a long time; if mishandled it will become dirty or torn, or come apart at its binding and lose its usefulness." A new book should be opened properly. First remove the book cover and lay it to one side. Place the book on a level surface on its back edge, and holding the pages upright, open both covers. With the index finger press down along the inside edge of each cover. Turn down about ten pages at the back of the book and press down as you did the covers; then turn down about ten pages at the front of the book and press down the inside edge with your forefinger. Continue this alternately with front pages and back pages until you reach the center of the book. After the demonstration, ask the students how opening the book in this manner will cause it to last longer. No book is useful unless it has all its pages in order. The process of checking to see if all the pages are all right and in order is called collating a book. We do this by turning the pages of the book one at a time. This is also a good time to clip pages apart that may not be cut. If the book is acceptable, then the material about the book (blurb) and/or author may be clipped from the book jacket and pasted or taped in the book. When you are ready to place the book on a shelf, put its back edge flush with the edge of the shelf. Do not crowd books. One should be able to remove a book from a shelf by grasping its back edge between the thumb and forefinger.

Some books have other parts that your grammar book or another textbook does not have - frontispiece, dedication, or acknowledgment. (Show the students the books that have these parts. They might also be interested in end papers.)

PRACTICE ACTIVITY

Some of the students may be interested in finding library materials on how a book is made. Encourage them in their efforts by helping them to find readable materials and aiding them in preparing illustrations and charts to help them to explain what they find to other members of the class.

Lesson Four: Introduction of Library Tools

Everybody should acquire the library habit. Today, when we have so much leisure time, visiting a library can be a most profitable pastime. We have talked about the worth of a single book and how we can use a book as a tool. A library is a storehouse for all kinds of books. If you learn the techniques for using one library, you can be at ease in any library. Check the list of library techniques on page 488 in Warriner's. Which ones are you acquainted with? Are there any that you feel you already handle skillfully?

How are fiction books arranged on the shelves in the library? After this we will use the word stacks to refer to shelves of books in a library. Do you know why they may be called stacks? (Tell the students how floors of shelves are placed on top of each other like the floors of storied buildings.)

Explain the Dewey Decimal System. Dictate these titles and let the students write the general number that classifies the book:

Fenner: Stories for Fun
Zinn: Alligators and Crocodiles
Bergere: Logging
Webster: Daddy Long-Legs
Lamb: Tales from Shakespeare
Clark: Thomas Alva Edison
Bulfinch: Mythology
Stevenson: A Child's Garden of Verses
Jones: Seeing Japan

Lesson Five: The Card Catalog

The card catalog is a file of cards showing you what books are in a library. There are at least two cards for each book - an author card and a title card. Why is there need for more than one card? Useful information about a book is written on each card. On page 491 in Warriner's what information did you note about a book? Sometimes there is a subject card. Of what use is the subject card? Quite often the subject is written in red to distinguish it as a subject card. Why is this important? Read on page 493 about cross-reference cards. What are they? Explain the difference between the two kinds. Are cross references the same in all libraries? Why?

Check page 494 in Warriner's and assign some of the exercises. Stagger the assignments so all the students will not be trying to work on the same problem in the same place at the same time.

PRACTICE EXERCISES

1. Ask the students to write catalog cards for the following book:

> E. B. White wrote a book of ninety-five pages on composition which he called Elements of the Language. It was published in 1959 by American Book Company of Chicago. Mr. White's Cutter number is 83. The book includes a bibliography.

AUTHOR CARD

400
W83e White, E. B.
Elements of the language.
Chicago, American Book Company,
1959.
95 pages
bibliography

1. English language - composition

TITLE CARD

400 Elements of the language
W83e White, E. B.
Elements of the language.
Chicago, American Book Company,
1959.
95 pages
bibliography

1. English language - composition

SUBJECT CARD

400 English language - composition (in red)
W83e White, E. B.
Elements of the language.
Chicago, American Book Company,
1959.
95 pages
bibliography

1. English language - composition

2. Arrange these books in the order they would be shelved by numbering them from 1 to 10.

375 616c	371.6 619d	759 D56c	973.6 A33o	435.6 C96e
435.6 D19c	517 F86a	759.3 B16g	109 W32h	516.9 D75g

EVALUATION

Underline the correct answer to complete each statement.

1. The quickest way to find out whether the book entitled The Red Pony is in the library is to look in the card catalog drawer marked:

   (1) S - V
   (2) Q - S
   (3) O - Q

2. The classification number on the back of a book is the symbol of the

   (1) subject
   (2) title
   (3) author

3. The quickest way to find the page on which a certain topic appears in a book is through

   (1) the appendix
   (2) the index
   (3) the table of contents

4. To find the title of a book written by Henry Wadsworth Longfellow, look in the card catalog under

   (1) Henry
   (2) Biography
   (3) Longfellow

5. To find a biography of Henry Wadsworth Longfellow look in the card catalog under

   (1) Longfellow, Henry Wadsworth
   (2) Biography
   (3) Longfellow, Henry Wadsworth (in red type)

6. The table of contents is a list of chapters arranged

   (1) as they appear in the book
   (2) by no special arrangement
   (3) alphabetically by first word

7. Individual biography is arranged alphabetically by

   (1) person written about
   (2) title
   (3) author

8. The guide to the date of the content of books is called

   (1) imprint date
   (2) copyright date
   (3) publication date

9. Fiction is arranged alphabetically on the shelf by

   (1) author
   (2) subject
   (3) title

10. To find out what books the library has about China, one should first

   (1) look among the geography books
   (2) consult the card catalog
   (3) ask another student

11. The system in general use for classifying books is called

   (1) Dewey decimal system
   (2) expansive system
   (3) Library of Congress system

12. Nonfiction books in a library are grouped by

   (1) subject
   (2) size
   (3) title

Lesson Six
The Readers' Guide to Periodical Literature

A class set of free pamphlets entitled "How to Use the Readers' Guide to Periodical Literature" may be ordered from H. W. Wilson Company, 950 University Avenue, Bronx, New York, 10452. The teacher should study carefully the introductory material on pages 1 to 3. Questions and problems are listed on pages 13 and 15. The teacher should adapt these to fit her class situation.

SUGGESTED ACTIVITIES

1. The students should make a list of the magazines in the high school library that are indexed in the Readers' Guide.

2. The students should be able to write the abbreviations for the months of the year.

3. Practice answering question 8 on page 12. Then ask the students to find a subject entry in the booklet that has at least three items. Copy the items and "translate" them into bibliographical form.

   Following is a subject entry:

   BICYCLES
   Look what's happening to bicycles. A. Wall.
   il Pop Sci 187:108-11 + Ag '65

   Following is a translation:

   Wall, A. "Look What's Happening to Bicycles," Popular Science, vol. 187 (August, 1965), pp. 108-111.

4. If arrangements can be made with the librarian, bring Readers' Guides into the classroom and let the students work in groups to prepare bibliographies of magazine articles on subjects they choose. Be sure each group uses more than one Readers' Guide in preparing the assignment.

NOTEBOOK ASSIGNMENT

Let the students decide in a class meeting the items from this assignment which they all will include in their notebooks. Of course, each student may add whatever he wants to his notebook assignments.

EVALUATION

1. Study the vocabulary words with the students so that all the students have accurate definitions for their notebooks.

2. Ask the students to write at least two sentences telling how he feels he will benefit from knowing how to use a Readers' Guide.

3. As a follow-up to this lesson the teacher may want to tell the students about the Vertical File.

4. A visit to the library for a question-answer period with the librarian would be appropriate now. The students have studied library skills so that they can ask questions and benefit from the answers.

Lesson Seven: Reference Books

The discussion of reference books can be done after a visit to the library because the students will have some knowledge of where the books are and how they are used. Arrangements should be made with the librarian so that the students will feel free to browse in the library while searching for answers to the questions.

The students and the teacher should make an annotated bibliography of the reference materials in the library. The annotations should include the place of the index in the reference books.

This would also be a good time for the students, in a club meeting, to formulate rules of behavior in using the library. Try to lead them into talking about understanding an assignment before going to the library; about asking questions of the librarian; about returning books as soon as they have finished using them. Remind them of the rules they formulated earlier for taking care of books.

Lesson Eight: Dictionaries

The questions that are used to motivate this lesson can be answered by using the "Popular Library Pocket Edition" of Webster's New World Dictionary of the American Language. If another dictionary is used, the teacher should check the answers before presenting the lesson.

The students will probably note the following items of information about a word that may be found in a dictionary: (Their wording may not be the same as yours, but you can insert the correct wording for their definitions and thus teach the vocabulary words.)

1. main entry or spelling in black type
2. pronunciation or respelling
3. part-of-speech label
4. irregular inflections (plurals, tense, participles, etc.)
5. definitions (Be sure to note the order of the meanings)
6. etymology, or origin of the word
7. derivations (words derived from the entry word by the addition of a suffix)
8. synonyms, antonyms and synonym studies
9. usage notes

The exercises that are used to practice the skills in using the dictionary could be worked out by the teacher and the students. Following are some suggestions the teacher may mention and the students may add to:

1. Writing sentences using homonyms, as fair, fare.
2. Writing the symbols for vowel sounds that may be spelled the same, as great, [illegible] or [illegible], [illegible].
3. Writing the symbols which the dictionary gives for consonant sounds as in "change," "[illegible]"

4. Dividing words into syllables
5. Using words to illustrate their uses as different parts of speech
6. Practicing writing dictionary definitions in your own words
7. Dividing words into prefixes, stems, and suffixes.
8. Noting inflectional forms: comparison, plural, possessive, participle, tense
9. Noting derivations and their part-of-speech labels under main entries
10. Noting interesting etymologies of words.

If it is convenient, the attention of the class should be called to the differences between the unabridged and the abridged dictionaries. This should be done by demonstration with extra copies of unabridged dictionaries. This explanation would be useful in working out some of the exercises above.

SUGGESTED ACTIVITIES

1. Ask the students if they would like to prepare dictionaries of their own. Help them to recall that on their trip to the library the librarian pointed out different kinds of dictionaries based on subject matter, as Dictionary of Technical Terms, Dictionary of Slang, etc. You could tell them how language changes and how words get into dictionaries. For example point out definition No. 8 of the word square in Webster's New World Dictionary and then look at definition No. 8 in Webster's Seventh New Collegiate Dictionary. A slang word because of usage is now standard English. There are a number of subjects that the students will be interested in - cars, home, food, clothes, school - that they have their own language for. One example could be "Kinds of Dances." They could name dances that they know now or have heard of. They would have fun asking older members of their families the names of dances and then finding definitions of these dances in their dictionaries. These dances would include Waltz, Cha-Cha, Twist, Jitterbug. The names of the newer dances like Funky-Funky Broadway, Frug, Skate, Watusi, Sling-a-ling, Flounder Stomp, Push, Jerk, etc. The students will write their own definitions of the new words. As writers of dictionaries, the students become lexicographers. In their groups they may appoint phonologists to write pronunciation, orthographers to spell the words correctly, tabulators to alphabetize, grammarians to suggest usage labels, inflectional forms and parts of speech, etymologists to give the origin of the word, illustrators to picture the words, researchers to check to see if the word is already in a dictionary, and clerks to make card files of the words. (All the words in the class may be collected and a dictionary of teen-age language could be "published.") All the students should have a part in writing the definitions. The decisions of the subgroups on spelling, pronunciation, etc., should be submitted to the group for acceptance. The booklets may be done by hand or if the project proves worthwhile, the material may be dittoed so each one may have a copy of his own. This could be a continuing project in that materials may be added anytime the students are studying language or vocabulary building.

2. Report orally on the unusual histories of some of the words they hear or meet in their individual reading.

3. Bring to class examples of familiar words used in unfamiliar contexts.

4. Clip unusual words or references to words in the comics in newspapers.

5. Rewrite phrases using different levels of usage.

6. Make a card index of "word families."

7. Find examples in their textbooks, trade manuals, or special interest magazines of words in general use that have specialized meanings in certain vocations or fields of interest.

8. Replace words in context with synonyms. This would be an excellent opportunity to introduce A Dictionary of Synonyms and Roget's Thesaurus.

9. Give the students practice in trying to decide the meaning of a word by its use in context and then checking their ideas with dictionary meanings.

VOCABULARY

A. Definitions

1. student: (a) a person who studies or investigates
   (b) a person who is enrolled for study at a school or college

2. pupil: a person, especially a young person, who is being taught under the supervision of a teacher or tutor, as in school

3. scholar: a learned person; one trained in a special branch of learning, as literature, arts, etc.

4. knowledge: (a) acquaintance with facts; range of information, awareness, or understanding
   (b) all that has been perceived or grasped by the mind; learning, enlightenment
   (c) the body of facts accumulated by mankind

5. wisdom: (a) the power of judging rightly and following the soundest course of action based on knowledge, experience, understanding, etc.
   (b) learning; knowledge; erudition

6. insight: the ability to see and understand clearly the inner nature of things

7. teach: (a) to show how to do something; to give instructions; to train
   (b) to provide with knowledge, insight, etc.

8. **train:** to instruct so as to make qualified; as, nurses are trained at this hospital

9. **educate:** to give knowledge or training to; train or develop the knowledge, skill, mind, or character of, especially by formal schooling or study; teach; instruct

10. **education:** the process of training and developing the knowledge, skill, mind, character etc., especially by formal schooling, teaching, and training

11. **vocation:** (a) the function or career toward which one believes himself to be called
    (b) the work in which a person is regularly employed

12. **avocation:** something one does in addition to his vocation or regular work, and usually for fun

B. Questions: Students may write the answers in their notebooks

1. What is the basic difference between a pupil and a student?

2. Can a student be a scholar? How do you know?

3. If you were referring to your knowledge, which of the three definitions would apply?

4. Can a person have knowledge but lack wisdom? How do you know?

5. Is it possible for a person to have more wisdom than knowledge?

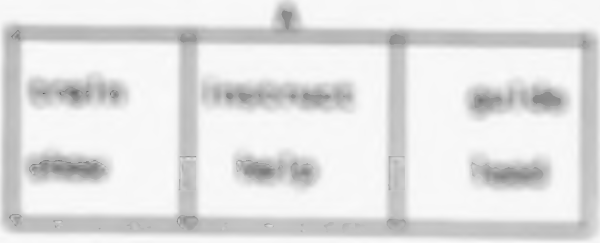
6. Which is closest in meaning to "common sense," wisdom or knowledge?

7. Can a person have insight but lack knowledge? Can he have insight but lack wisdom?

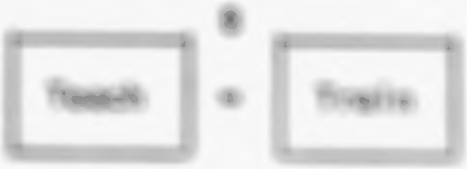
8. Of the three definitions of the word teach, which one is most important in your opinion? Why? Which one is the easiest to carry out? Which would be the most difficult? Why?

9. What is the difference between train and teach? Which of the two diagrams below is a more accurate representation of the relationship between train and teach?

A



B



10. Why do you think there is no mention of "wisdom" or "insight" in the definition of educate?

11. What do we mean by referring to a person as "self-educated"?

12. Why is education defined as a process?

13. Note definition of vocation: Is it possible for a person to work regularly at a specific job but yet feel no particular "calling" for it? What is the advantage of feeling "called" to do a certain type of work. What would be some indications that a person had been "called" to a special type job? Do you feel inclined or called to do a certain type of work?

14. Do you have an avocation? What is it? You may have several. List them below.

EVALUATION FOR STUDENTS AND TEACHER

1. If a word is spelled several ways, which is the right way?

2. Find alright and ain't in your dictionary. How do you account for their being in the dictionary?

3. When you ask someone how to spell a word, and he answers, "Look it up in the dictionary" why do you feel confused and helpless?

4. Why do people who read widely usually develop large vocabularies?

5. What is meant by "learning words by context"?

6. Give examples of words containing a schwa for different spellings as, circus, about.

7. How do words get into a dictionary?

8. Why do we need an unabridged dictionary in our classroom?

NOTEBOOK ASSIGNMENT

Check to see if the students are keeping their notebooks in an orderly manner. Let the students ask questions about the form they use in writing definitions of the vocabulary words. You may ask for sentences using the vocabulary words if you feel practice is needed for clarification of the meanings of some of the words.

PRACTICING PARLIAMENTARY PROCEDURE

An Approach to Teaching Parliamentary Procedure

Parliament comes from the French word parler, which means "to speak." Conducting meetings according to parliamentary law comes to us from England and can be traced back to Roman law. Parliamentary procedure is the code of rules for working together in groups.

Parliamentary rules have grown naturally out of certain basic ideas or principles, which are in harmony with our democratic ideals. Because we believe that power resides in the people of a nation, or of a club, or of a class, we determine majority opinion by vote and then abide by the rule of the majority. We try to make sure that everyone who wishes to do so has a chance to express his views in our meetings because we believe that our citizens are equal in rights, privileges, and duties. To carry out this principle, order must be preserved and members must be courteous. Although we abide by the rule of the majority, we still feel that the minority should express their views freely if they speak in order and one at a time. Decisions are made by allowing all participants to vote. The responsibility then rests on individual members who make up an organization. Therefore, one of the most important skills that we develop during our high school days is a knowledge of the importance of using parliamentary procedure.

The outline in the Student Lessons is a simple one. Drill exercises should be given frequently until all students are familiar with how a member secures the floor and makes a motion. (The wording of the main motion is further discussed in Lesson Two.)

An English Club should be formed so that a realistic situation exists. Under the guidance of the teacher, the students may practice making pertinent motions, asking for discussion, and putting the question. Subsidiary motions should be defined and illustrated during the periods for discussion. (These are discussed in Lesson Three in the Student Lessons.) Reading assignments should be made in the booklet, The How in Parliamentary Procedure, and class discussion should follow.

If there is time, each student should have an opportunity to preside, to read the minutes, or to make a committee report. The actual participation - making motions, discussing, and voting - should be done spontaneously.

Careful attention should be given to the understanding of the post-test on parliamentary procedure in Lesson Five in the Student Lessons. If the students can be motivated to write on "What America Means to Me Today," the written exercise can be profitable and the writings could be collected for a booklet of creative writings and kept on file for use in eleventh grade classes.

A discussion of VICA might be appropriate at this time. Membership in any club should be based on an individual's desire to participate and to develop leadership. Students enrolled in vocational classes are eligible for VICA and can through positive group participation develop ideals and set goals that go with them into the work world.

NOTE: Any unit on parliamentary procedure should be considered a continuing unit and practice in developing the skills of securing the floor, making a motion, and discussing the motion should be practiced in homeroom, classroom, and club activities.

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Nolan, W. I. *A Guide to Parliamentary Procedure*. Minneapolis, Minnesota: The Northwestern Press, 1938.

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Sturgis, Alice. *Learning Parliamentary Procedure*. New York: McGraw-Hill, 1953.

Sturgis, Alice. *Standard Code of Parliamentary Procedure*. New York: McGraw Hill, 1966.

IMPROVING ATTITUDES

You may need to explain to the students the significance of the title of this unit. Try to do this inductively by letting the students recall times they have heard the word used. They probably have hazy ideas which you should be ready to crystallize for them. In some way lead the discussion to personal relationships. Help the students understand the discussion of the word persona from which the word person comes.

From the discussion of persona you can bring up individualism and the need for everybody's taking a personal inventory. Hopefully all the students will participate in the activity of describing their strengths and weaknesses. You may or may not look at the papers. You can decide on this as you see how the students are responding.

The following inventory sheets should be dittoed for the students. Probably some of the ideas need to be deleted and some ideas added.

Allow time for the discussion questions. This will probably be a serious discussion by the students if they have done the inventories thoughtfully. Some may express themselves awkwardly. Try to give all questions and answers your personal recognition.

I. Ask questions about the words you do not understand. Check (✓) those you think apply to you. Place a plus sign (+) by those traits you would like to acquire, and place a minus sign (-) by those that sometimes apply to you.

I am

1. cheerful
2. sad
3. inattentive
4. often an absentee
5. timid
6. not above telling little white lies
7. a mild gossiper
8. a good listener
9. late for many appointments
10. sensible
11. not a snob
12. jealous of my friends
13. contented with most things
14. sick most of the time
15. easy going
16. a loner
17. generous with my possessions
18. a perfectionist
19. agreeable

20. a safe driver
21. critical of my family
22. a borrower
23. a procrastinator
24. a pretender
25. friendly to new acquaintances
26. conscientious all the time

II. Under the proper headings record your reaction to these words:

	Like	Dislike	Fear	No Feeling
1. Dances				
2. Freedom				
3. Democracy				
4. Reading				
5. TV Commercials				
6. Fire				
7. War				
8. Football				
9. Foul language				
10. Deep water				
11. Dentist				
12. Poverty				
13. English				
14. Cancer				
15. Parents				
16. Camping				
17. Chores				
18. Country music				
19. Baseball				
20. Listening to the radio				
21. Travel				
22. Birthdays				
23. Christmas				
24. Police				
25. Parties				
26. Newspapers				
27. Being alone				
28. Modern art				
29. Gossip				
30. Indoor activities				
31. Sleeping				
32. Crowds				
33. School				
34. Books				
35. Teachers				
36. [illegible]				
37. Elections				
38. Vacations				
39. Elderly people				

TEACHER-TEST RESPONSES

These may be oral or written responses. Be sure that any written tests are fairly and carefully graded. Discuss all written tests in class so that the students understand their errors. Stress the importance of making errors from time to time. A person learns from making errors. The person who does not make errors is not often found in learning situations.

POST-TEST

1. Explain the difference between credits and units in relation to your course of study.
2. Are you pleased with your choice of an elective course? Why?
3. Have you developed a positive attitude toward any activity or ideas at home or at school that you were not previously aware of. Explain your yes/no answer if you feel you want to. This answer will require some thought and you may want to write your answer on a comment card later.
4. How many times have you spoken out on a subject discussed in class or in a small group?
5. Name five communication skills.
6. When you review your log, do you note that you are progressing? Tell how you are progressing.

NOTE: The above tests do not contain questions on parliamentary procedure.

LOOKING TOWARD A CAREER

This unit should grow gradually from a discussion of attitudes and personality. Quite often students begin to reveal their ideas in such a way that their philosophy of living is made known. A discussion of philosophy leads naturally into answering questions about what one wants out of life.

Lesson One: Recognizing Your Personality

The written assignment, which the children will probably be interested in because it is about themselves, could be used as a springboard for some careful instruction in composition and revision. Grade the papers carefully. Use the red pencil to mark the good ideas; use a student's pen for marking errors in coherence or whatever you decide especially to stress at this time. Keep the written materials and the revisions of such materials in the students' individual folders.

Lesson Two: Projecting Yourself into a Work Situation

Be as helpful as you can in guiding the students in selecting materials to read on the various occupations. Be sure the students understand that this is an assignment in exploring the possibilities of several careers. You could stress the importance of looking into the potential of several occupations before deciding on a job. The thought questions should provide interesting discussions. Some personal stories of misfits would emphasize the need for these lessons.

Lesson Three: Planning Your Career

This assignment may serve as a book report if such reports by students are required. The outline in the student manual is merely a suggestion and should be amended to fit your particular classroom situation.

Lesson Four: Identifying Yourself in a Work Situation

This assignment may also serve as a book report. The lesson is included here because of continuity of ideas on the importance of one's identifying himself with an occupation and working towards achieving success in the occupation.

You may have a student chairman for the oral discussions after you are sure the students understand the problems portrayed in the stories. If they can write good sentences identifying the problems, then they can communicate with their classmates in talking about the problems. (See the book list in the Supplement and the reading record in the Student Lessons.)

READING NEWSPAPERS

This teaching module should be considered merely as an introduction to the reading of a newspaper. The ideas of propaganda and separating fact from opinion should not be introduced unless the students ask questions. In the eleventh grade more sophisticated skills of understanding news media will be introduced. The teacher may want the students to work in groups to share materials and ideas. Some plan could be formulated for putting the assignments into the regular class notebooks or making separate booklets. During the evaluation period if there is enough interest exhibited by the students, a small class newspaper can be planned as a creative project. The finished project should be dittoed so that all the students have a copy.

Lesson One: The Front Page

Prepare for the handling of the materials - newspapers, scissors, paste - in a convenient way so that the students assume the responsibility each day for keeping the classroom neat.

After the discussion of the questions that are answered in the leads of stories, the teacher may write on the board the following:

A Newsman's Text

"I have six honest serving men.
They taught me all I know.
Their names are Where and When
And What and How and Why and Who."

-Rudyard Kipling

The following material may be used for a note-taking and listening exercise. The ideas should be rearranged to fit the results of the class discussion on leads. The lead is the summary of the story. The lead may be,and most often is,just the first sentence. In a long,complicated story the lead may run to two, three, or four paragraphs. The lead can make or break the story. It sets the tone of the story at once and puts the essential information quickly before the reader. Primarily the lead is written for the hurried reader. The lead itself is simple. All you have to do is answer Mr. Kipling's questions. To this list you will want to add one more question: Who says so? The lead is the briefest possible summary of the story.

Spend as much time as interest warrants on headlines and leads and front page news. You might ask this thought question: What is the meaning of the word important when it is related to a news story? Ask the students to recall Lesson One: The Student Handbook where the directions - north, east, west, and south - are in the reading material. They will note the initial letters - N E W S.

Lesson Two: The Editorial

The students will need guidance in understanding the ideas in the editorials. If there is time, the teacher in preparing for this unit could have noted some good editorials and cartoons for tenth-grade students to discuss. Clip from newspapers cartoons that do not have captions. Let the students suggest fitting captions. These could be used for bulletin board material.

Lesson Three: Other News Items

This lesson may be used as an oral discussion or as group work to conserve time.

Lesson Four: The Sports Story

The students may be interested in discussing sports newscast and televised sporting events in connection with reading sports stories in newspapers.

Lesson Five: Advertisements

Try to lead the students into reading some want ads that pertain to jobs they can do part time or in the summer or jobs that they will be interested in after high school. The students will probably be interested in the wording of other kinds of advertising in the classified section of the paper. Questions, answers, and sharing by reading aloud would be a relaxing break for them.

SUGGESTED QUESTIONS FOR STUDYING WANT ADS

1. What salary is noted in the ad?

2. What are the job benefits?

3. Is the title of the company given? Is it a reputable company?

4. Tell why you would or would not answer some of the ads.

Lesson Six: Summary and Evaluation

ACTIVITIES

Set up a dummy for the front page of a newspaper. Use the blackboard. Discuss and decide on seven or eight headlines that would serve as a springboard for current news items. The items could refer to local, state, and/or national news.

Prepare a vocabulary of words one should have in his speaking vocabulary when he is discussing newswriting. Practice using some of the words when you make oral reports on newspapers.

Ask Mr. Fred Graham, head of the journalism department, to talk to you about writing news stories and taking pictures that "tell" stories.

If it is convenient, this will be an opportune time for a visit to the print shop on our campus.

A visit to the Arkansas Territorial Restoration to see the first printing press used in Arkansas and then a visit to a local newspaper publishing company would be most interesting at this time.

The students will be interested in the comic strips. Some comic strips represent very careful writing.

If the teacher has a collection of news pictures from The Associated Press, or a comparable agency, she may ask the students to supply captions for the pictures and then write headlines and leads for appropriate news stories. The students may compose a story orally by suggesting sequential sentences. The story may be written on the board and then revised by the students so that it is more effective.

The preceding activity would be a good one to summarize testing the adequacy of a lead and the effectiveness of the vocabulary in the story.

The above activities may or may not fit into the teacher's schedule. A teacher-planned test may be needed at this time for evaluation purposes. The students should be involved in some kind of activity as an outgrowth of the learning experience. The students may enjoy attempting to make up a test for this unit.

APPLICATION: DISTINGUISHING BETWEEN FACT AND OPINION

Materials:	The literature textbook, Perspectives, pp. 530-540 Guidebook for Perspectives, pp. 52-56 Tactics in Reading II, Cards 21, 22, 23, 24A, and 24B
Purpose:	To help students discriminate between statements of fact and statements of opinion as an introduction to critical reading
Method:	Follow the helpful suggestions given in the Guidebook for Perspectives, p. vii

IMPROVEMENT OF READING

The Division of Secondary Education of the Los Angles City School Districts gives its teachers an inventory sheet to help each teacher to understand that he or she is teaching reading. Most teachers have the idea that the teaching of reading involves drill and a formalized program of instruction. A check of the following inventory indicates that all teachers are teachers of reading.

In your teaching, do you help students learn through these experiences? Check those you develop.

___Listening

___Graphic and concrete experiences for understanding

___Oral use of new words

___Word recognition

___Vocabulary building

___Comprehension

___Selecting main points

___Using textbook aids

___Using supplementary books

___Alphabetizing

___Using the dictionary

___Selecting correct definitions

___Adjustment of reading rate to purpose

___Enjoyment of reading

___Accuracy in reading

___Following directions

___Reasoning

___Use new words in writing

___Fact recall

___Evaluation

___Critical analysis

___Integration of new ideas

___Forming sensory images

___Making comparisons

___Organizing ideas

___Making generalizations

___Summarizing

___Recreational reading

Reading of:

___Schematic diagrams

___Graphs

___Figures

___Charts

___Maps

___Pictures

___Cartoons

___Symbols

___Working drawings

If, in your classes students are learning some of the above,

YOU ARE TEACHING READING!

All teachers recognize that there is a need for teaching techniques for improvement of reading in most secondary schools. Although listening, reading, and speaking activities can be carried on in the regular classroom with the use of the tape recorder and the record player, it is difficult to conduct remedial work and many reading improvement exercises without interrupting the continuity and the rapport of the learning situation. On the other hand, we are agreed that there is a definite need to identify the weaknesses in the reading skills of tenth grade students who will go into the work world upon graduation from high school. In this curriculum which we are trying to build on the interests of the students, we are providing time for free reading periods. Paperback copies of books on many subjects and various magazines are available for browsing and reading. The students are not asked to make formal book reports but are given opportunities to discuss ideas that grow out of their reading. The vocational students have read and discussed easy materials that help them to project themselves into work situations. (See teaching module, "Looking Toward a Career.")

Tests may be given to help the teacher decide whether time should be allotted to concentrate on the improvement of those reading skills in which the students are deficient. Suggested tests to use are Gates Reading Test and the reading skills section of the Iowa Test of Educational Development. If it is at all possible, each student should be allowed to progress at his own rate in whatever program is chosen to develop improvement in reading skills.

Following is a suggested list of reading improvement programs. The titles marked by the asterisks are the materials that have been used for this project.

*1. Pooley, Robert C. and others. Perspectives. Glenview, Illinois: Scott, Foresman and Company, 1963.

Perspectives is the tenth grade literature anthology of the Galaxy series designed to improve reading. The teacher's Guidebook is very good and there is a Tactics box containing interesting individualized drill exercises to develop particular reading skills such as "making judgments." This is the adopted literature text for tenth graders in Metropolitan High School. Most publishers of literature anthologies provide a program similar to the Galaxy series for the basic learner.

2. Learning 100. Huntington, New York: Educational Laboratories, McGraw-Hill, 1967.

The complete program consists of various machines - Controlled Reader, Flash-X, Tach-X, and Aud X - that should be set up in a reading laboratory setting. Individual machines, such as Aud-X or the Controlled Reader, could be used in an English classroom to improve certain reading skills.

3. Reading Improvement Program. Camp Hill, Pennsylvania: Book-of-the-Month Club

   This program, sponsored by Rutgers University, is designed to help individuals to increase their reading speed and to improve retention of what they read. It is mentioned here because business and industrial companies are finding the program practical for individual improvement in reading.

4. Comprehensive Reading Program Through Visual Learning Systems. 6767 Southwest Avenue, St. Louis, Missouri 63143: Perceptional Developmental Laboratories.

5. Science Research Associates, Inc., 259 East Erie Street, Chicago, Illinois 60611

   Among the titles of the reading improvement programs are Reading in High Gear and Dimensions in Reading.

6. Sullivan Reading Program. Box 577, Palo Alto, California 94302: Behavioral Research Laboratories.

   This is a set of programmed textbooks for individual instruction.

*7. Guidebook to Better Reading. Oklahoma City, Oklahoma: The Economy Company.

   This program is designed to develop word-attack skills, to develop sight vocabulary, and to sharpen comprehension skills. The teaching manual is an adequate guide to achieving improvement of reading skills for the teacher who feels she is not a reading teacher.

*8. Holt's Impact. New York: Holt, Rinehart and Winston.

   This is a sequential series designed for the student whose progress in school has been impeded by his environment and not necessarily by a lack of intelligence. An attractive feature is a set of paperbacks, five copies of ten titles that are related to the subject of the book that is studied in depth by all the students. The experimental groups chose the title At Your Own Risk for their reading enjoyment.

9. The Reader's Digest: Reading Skill Builder. Pleasantville, New York: Reader's Digest Services.

   The Reading Skill Builder's series are designed to provide students with worthwhile basic or enrichment materials. The materials are high in interest appeal and are varied in form and matter. Provisions are made in the presentation of materials for individual materials.

READING DEEPLY FOR MEANING

Sometimes the teacher and the students will want to delve more into the meaning of a story they are all reading or that groups are reading. The students sometimes tire of discussing theme, plot, and setting as such. They like to relate their reading to themselves, and surely they need to if their reading is to be enjoyable and meaningful.

The following suggestions have been gleaned from experiences in teaching, sharing experiences with other teachers, and from Reading Ladders for Human Relations, edited by Muriel Crosby and published by American Council on Education.

I. Rather than a summary of the whole story, ask the students to think about the story and name and tell about incidents or situations that are clearest in their minds.

   A. Ask students to read aloud passages from the incident that give it meaning.

   B. The students may bring to class musical recordings that seem to be background music for the story.

   C. They may cut pictures from the papers that illustrate the story or they may draw their own illustrations.

   D. Through discussion, decide what the author is telling us in this incident. Could this be the theme of the story - the main idea that the author is presenting? Then when the class defines the theme, discuss how the author uses his tools - plot or action, characters, setting, and language - to present his main ideas.

II. If the teacher decides that the story is a good one for character study, the following questions may help:

   A. What does the character do in the story? Why did he do what he did?

   B. In what ways does the character show his feelings? Has there been a change in his feelings in some way?

   C. How do you feel about what the character did? How would you have felt if you had been in his situation?

III. Generalize about incidents that have the same emotional experiences that you have either read about or experienced. Discussion could begin with:

   A. Have you ever seen something like this happen? When? Where?

  B. How were the incidents alike or different? Think before answering so you can be specific in your answers.

IV. Explore and question the consequences of certain behavior and/or feelings.

  A. Identify the consequence.

  B. What action or feeling led to the result?

  C. How were other people affected by the consequences of one character's actions? Are they made happier or are they placed in more difficult situations?

WRITTEN ASSIGNMENT

If you could relive one of your own experiences, what would you do differently? Why? What would you do to make the situation different?

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Globe Book Company, 175 Fifth Avenue, New York, N. Y. 10010. (Publishers of materials for the basic student - the slow learner)

Indiana University Press, Tenth and Morton Streets, Bloomington, Indiana 47401 (Publishers of the Indiana University English Curriculum Study Series)

International Reading Association, Newark, Delaware

National Council of Teachers of English, 508 South Sixth Street, Champaign, Illinois 61820. (The distributing agency for national and affiliate publications)

Scholastic Book Services, 904 Sylvan Avenue, Englewood Cliffs, New Jersey 07632

The World Publishing Company, 2231 West 110th Street, Cleveland, Ohio 44102 (Publishers of The Clifton Fadiman Lifetime Reading Plan)

READING LITERATURE: UNDERSTANDING POINTS OF VIEW

The discussion on distinguishing between fact and opinion has given the teacher an opportunity to introduce the students to a literature text called Perspectives. The Guidebook and Tactics II to accompany the textbook are valuable aids for the teacher. The sequence of presenting the materials in this unit is merely a suggestion. The different teaching modules may be altered to fit individual classroom needs.

The approach to literature should be social rather than literary. This is based upon the realization that all affective literature is related to life in the same way that a portrait is related to its subject. The aim in reading literature should be "to have one foot in literature and one foot in life."[1]

Lesson One: Understanding Differences in Points of View

ASSIGNMENT

The students should have read the story, "Without Words," in Perspectives, pages 92-100, before coming to class. The teacher may refer to the Guidebook, pages 31-36.

APPROACH

Judgments reflect differences in the viewpoints of readers. There are reasons why viewpoints change. Sometimes our viewpoints may be deliberately influenced by other people. Certainly our background experiences influence our thinking, our actions, and, consequently, our judgments.

NOTEBOOK ASSIGNMENT

Be sure to allow plenty of time for class discussion before asking the students to write their conclusions.

Lesson Two: Listening and Discussing

APPROACH

The students may read silently "A Man Who Had No Eyes" in Perspectives, pages 101-104. Answer as many of the questions as the students seem interested in. Ask the students to note the contrasts in the two men's appearance, actions, and attitudes and to decide whether conclusions may be reached on situations that can influence one's point of view. The conclusions may be added to those already recorded in the student notebooks.

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[1] Murray Bromberg. Making Literature Lessons Live. Prentice Hall, 1961, p. 9.

Read "Best-Hated Man in Town" on pages 104-108 aloud to the students. Read the first two paragraphs and stop to emphasize who is telling the story. (Note the briefness of the first paragraph and the parenthesis in the second paragraph.) Continue reading aloud with expressive emphasis on the examples of grouchiness exhibited by George Beebe and the reaction of the townspeople to his goading of them.

DISCUSSION

Relate the title "Best-Hated Man in Town" to the character traits of George Beebe.

Discuss the meaning of the one word "Best-Hated" as a combination of two antonyms: good and bad.

Lead students into a discussion of the influence of an individual in a community.

You may ask: If you were a George Beebe, what needed changes are you aware of in your community that you would like to mention?

Lesson Three: Time Changes Ideas

The poem "Sea Love" by Charlotte Mew on page 111 shows how time can change one's idea of love. "About Crows" by John Ciardi on page 118 emphasizes the differing of the opinions of the young and old. As one grows older his ideas change. The students can be led into discussions of how their ideas of vocations have changed and are still changing. The only thing we can be sure of about change is that there sill be change. Life does not stand still.

EVALUATION

The characters we have studied are individuals as all of us are. You have written two-sentence biographies of some of these characters: George Beebe, Jan, the two crows, Joe, Mr. Parsons, the peddler, and Mathieu. Now let us try to determine the attitudes that identify the characters by answering two questions: Which characters showed attitudes that were based on reasoning? Which characters based their opinions on their emotions? Be specific in your answers by citing examples from the stories and poems you have read.

These discussions should help the students to understand how difficult it is to separate fact from opinion, whether one is the writer, the speaker, or the listener.

READING LITERATURE: MAKING INFERENCES

APPROACH

The material in the textbook Perspectives on pages 562 and 563 may be used to help the students define inferences. Of course, we must understand an author's ideas that he states outright, but the good reader must become aware of ideas which the author suggests or implies.

Card 35 from Tactics II would be an apt follow-up of the pictured clues in Perspectives. If the teacher wants to relate the reading of literature to advertising in the mass media, she can ask the students to look at advertisements and listen to radio and TV commercials. These questions may be asked: To whom was a particular advertisement meant to appeal? How do you know? The Tactics Cards on inferences from what the author tells you, from conversation, and from actions could be presented before the study of characterization which is presented in the student lessons.

Lesson One: A Study of Contrasts

The students will easily understand that characters are people if they have learned to project themselves into what they read. Relate problems to people. Help the students decide on subject categories for identifying problems. Then if the discussion can be turned towards identifying human traits that may cause or be the result of personal problems, you will be leading the students towards their writing assignment for this lesson.

Take plenty of time to note the evidences of contrasts that can be useful in determining character traits that distinguish one person from another.

WRITTEN ASSIGNMENT

Try to help the students understand that they want to identify one main trait of the person they choose to write about. The mention of ideas about other traits should support the main idea. Help them to write descriptions, anecdotes, and conversation that delineate the trait. The story "Grandfather Tower" by Glenway Wescott is a good example of the writing described above. Grandfather Tower's impatience is pointed out in each section of the story which is also coherent because of the time sequence used to relate the story. Make your explanations to the students for the writing of the composition as clear and simple as possible. Then let the students write in class. They may begin by thinking about a person and jotting down all the ideas that come to mind as they think. Do not be too critical of the students' attempts. Try to help them devise ways to emphasize a single trait.

READING LITERATURE: FINDING THE CENTRAL IDEA

The teacher may easily relate the skill of finding the central idea when reading to the previous writing assignment. Sometimes one also has to read between the lines to understand an author's main idea.

The unit "Spaceways" in Perspectives because of its timeliness will appeal to the students. Use as much of the material available in the text and in the handbook as there is time for or there is indiciated interest. See the Guidebook for Perspectives, pages 103-126, for suggested methods.

The reading of the stories and articles will provoke discussion and curiosity. This will probably be a good time to give the students practice in using the tools for research which have been previously introduced. If there are any types of reports as a result of class interest, they should be brief. Insist that the students use exact terms in making their reports or giving information.

APPLICATION AND IMPLEMENTATION

Companies in business and industry publish attractive brochures containing descriptive materials about various tools, jobs, and machines. This material may be placed in the classroom for the students to browse through. Ask each student to select a job description or a tool description and explain it to the other class members. The purpose of this assignment is to impress on the students that when articles are known by particular names they should not be referred to in terms such as "thing-um-bob."

READING LITERATURE: IMAGERY AND FIGURATIVE LANGUAGE

Lesson One: Inanimate Objects as Images

The teacher should help the students relate what they read to their senses. You are helping them to read with meaning if you can convey to the students that words are meaningless and, in a sense dead, until a reader lifts them from a page and projects them into a world of relevancy.

Since the backgrounds and experiences of people are different, we do not all see the same sensory images when we look at the same objects. You can illustrate this by saying isolated words like car, chair, flower, city, etc., and asking the students to note the different responses.

Use as much of the material in Perspectives, pages 587-598, and the Guidebook, pages 176-177, as you can without losing the students' interest. Get suggestions from the students for some exercises and let them work with each other until they seem to understand imagery.

The story "Papa and the Bomb" is very interesting and the students should enjoy reading it under their own momentum.

The discussion on inanimate objects could be opened with the students' recognizing that we live in a world of things - some useful, some necessary, some unnecessary. The implications of inanimate objects are varied as the students will discover for themselves.

WRITTEN ASSIGNMENT

You may ask the students to write different messages that Papa could have placed in his "bomb." The writing will give you a clue to the depth of their thinking.

Lesson Two: Recognizing Figures of Speech

With the help of the students, probably the teacher should define figurative language. A dictionary definition is not adequate. Before using the exercises in the book on pages 540-549, ask some simple questions that require the students to describe a thing or an action such as the following: How fast did Billy run? How scared were you when you heard the explosion? How did you feel when you knew you were locked in the building? Require that the answers be given in complete sentences. The students will discover that they need to express themselves in terms understood by their listeners or that they must use examples of known actions to be understood.

Refer to pages 72-76 in the Guidebook and to Tactics in Reading II, Cards 25, 26, 27, and 28.

READING LITERATURE: RELATIONSHIPS

APPROACH

The material in Perspectives on pages 574-585 should be carefully discussed with the students so that they clearly understand four kinds of relationships: time order, comparison-contrast, cause-effect, and simple listing. The students should become so familiar with these relationships that they consciously use one kind of relationship or a combination of relationships in the organization of their oral and written compositions. Refer to the Guidebook, pages 152-154.

If more material is needed for drill work on relationships, the teacher may use Tactics in Reading II, Cards 39-43. These cards will be useful in refreshing the students' memories when they begin seriously practicing using different relationships in their writing later.

Lesson One: Relating Inferences and Relationships

ASSIGNMENT

Any anecdotes about O. Henry would be appropriate to introduce this story. Reading this story will give the students an opportunity to practice using the techniques for reading between the lines. Refer to pages 155-156 in the Guidebook.

Lesson Two: The Significance of Titles of Stories

APPROACH

Study the picture on page 351 with the students. Ask what inferences can be drawn from the headnote. Ask the students to read the story silently. Lead a general discussion of the story by letting the students talk freely among themselves and by raising questions. Lead them to the central idea of the story (a gamble against great odds). Then let them discuss the thought question in their exercises. Refer to pages 168-169 in the Guidebook.

Lesson Three: Relationships--Cause and Effect

"Frame-up" on pages 15-33 is a long short story that becomes a gripping detective story. Let the students define frame-up in their own language. Then begin reading the story aloud so that all understand the setting and situation of the story. Ask the students as they continue the reading to try to figure out what really happened on the highway and why it happened.

Lesson Four: Relationships--Comparison and Contrast

Carefully prepare the interpretative reading you will do for the students. Probably you should read the poem twice before letting them read silently for the deeper meaning. Many of them will understand the deeper meaning and should be given an opportunity to try to unearth the meaning.

Introduce "The Mate" by relating it to hunting. Hunting is an exciting and pleasurable sport for many. Read this poem for its meaning. The teacher may need to read the poem aloud to help the students to clarify the meaning. Ask which words forcibly bring out the contrasts of feeling as portrayed in the first and last parts of the poem. See pages 37 and 87 in the Guidebook.

INTRODUCTION TO LANGUAGE: DIALECTS

INTRODUCTION

An approach to the teaching of language to students may very well begin with an understanding of dialects. The definition of dialects in this teaching module is that a dialect is the language of a speech community. It is not a separate language; it simply differs in word choices, pronunciations, and grammatical construction from the same elements of language in another community. Dialects of people in the same community may differ if their backgrounds, environments, and traditions are different. A person's dialect may keep him from pronouncing words correctly, or shall we say in the usually accepted manner. Jenkinson says: "Each man's language differs slightly from that of his neighbors. His use of words, his grammatical constructions, and his pronunciation of some words are not exactly the same as his neighbors. Each man has an idiolect, i.e., each man has a speech pattern that sets him apart from his neighbors . . . . It's no disgrace to speak a dialect. Everyone does."[1]

APPROACH

The teacher will not relate the ideas listed above directly to the students. It will be better to let the students consciously listen for differences among the pronunciation and grammatical constructions of students and others. This teaching module should be presented to a class during a relaxed period of time. So often we English teachers feel that we must begin a school term with what we call a "good grammar review." We think that our students will write better compositions after we have corrected their grammatical errors. This is not necessarily true. The student improves his grammatical constructions as he succeeds in expressing himself about ideas that he has developed on his own.

If you can lead the student into believing that when he has something important to say, that he should want to express it in language that is understood by his audience, you are on the road toward leading him from using a substandard dialect to an acceptable dialect. When you recognize that the student has acquired the finesse of appropriateness of levels of usage, you know you have done an excellent job.

Lesson One: Listening for Dialect Differences

APPROACH

This will be a good time to give the students some relief from teacher-designed academic discussions by letting them discuss a topic of their own choosing. We find that when people are discussing literary topics, they often use an artificial, stilted language. The purpose of this lesson is to get the students to speak naturally on topics of their interest. You may suggest to the students during one of their club meetings that they plan for a "conversation day" on some subject agreed on by the group. They may spend some time in wording various discussion topics so that everyone is agreed on a general definition and limitation of the subject. You know from experience that no topic can evoke good discussion until all have clearly in mind what the topic for discussion really is. I would let this be a continued lesson if interest in the group warrants this.

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[1] Edward B. Jenkinson. What Is Language? Bloomington, Indiana: Indiana University Press, 1967, p. 153.

PROCEDURE

The students, directed by the teacher, will set up a format for the conversation--chairman, seating arrangement, methods for allowing and encouraging all to speak, etc.

The teacher who is in the background during the conversation period should interfere only if an argument ensues. Quietly explain that this is a conversation group and not a debate group. No one is in the group to settle a controversal matter or solve problems. The discussion is for learning and encouraging thinking.

The teacher or a student will record the conversations for the study of the dialects of the persons involved in the conversation. Play the tapes, stopping to note differences in pronunciations and in syntactical structure. Let the students question and discuss on their own while the teacher points out good examples like different pronunciations for fog, dog, get, etc.

If there are available recordings of the speech of well-known people, they could be played to emphasize further the differences in the dialectal expressions of people from different backgrounds.

TEACHER OBJECTIVE

The teacher will note sentences that represent different sentence patterns. The students will of course use many transforms, but you will use only kernel sentences for the next lesson. You may need to make up some more sentences to clarify your explanations of sentence patterns. Keep the sentences on the students' level and on the subject of the conversation.

KERNEL SENTENCES: THE NOUN PHRASE

Lesson One: Proper Nouns, Personal and Indefinite Pronouns

Either use the overhead projector or write sentences representing various sentence patterns on the board. As the students pick out the subjects and predicates, draw a vertical line separating the two parts of the sentence. A list of sentences illustrating the kernel sentences may include:

1. Joe worked in his shop.
2. The girl has cut her finger.
3. The boss is cheerful today.
4. This answer seems best.
5. A monkey wrench is a tool.
6. She is here.
7. Someone will work in the cafeteria.

Write NP over the subjects and VP over the predicates as, $\overset{\text{NP}}{\text{Joe}} \;\Big|\; \overset{\text{VP}}{\text{worked in his shop.}}$

PROCEDURE

Discuss the vocabulary for transformational grammar with the students:

A. Kernel Sentence

$$S \longrightarrow NP + VP$$

S = *sentence*
$\longrightarrow$ = *may be written as*
NP = *noun phrase*
VP = *verb phrase*

NOTE: A phrase may be a single word or a group of words.

B. Noun Phrase

NP = *proper noun, personal pronoun, indefinite pronoun, or Det + n*

1. To introduce the NP you may use the following idea: You may ask the students to write their names. Some of the students may write their names on the board. Ask, "Why did you use capital letters?" (Be sure to include in the reasons the idea of avoiding confusion: We gave the book to Sue and The man will sue you.) One way to recognize the proper nouns is by their being capitalized. Ask the students to write other proper nouns that are not names of people. List them on the board. Call their attention to the built-in the in some words that is not capitalized: the Mississippi River, the ARKANSAS GAZETTE, the United States . . . .

2. Then say, "Let us talk with each other without addressing anyone by name. We may have to point or use gestures to be understood." To introduce a topic you may say, "I am pleased with the reading you have been doing. What have you learned that you wish to share with us?"

   When the conversation begins to lag, help the students to note that they have been using personal pronouns because they have been talking to and about certain people.

3. Ask the students to suggest words that they would use if they want to talk about people and things in general. Write on the board this list of words: every-, some-, any-, no-, -one, -body, -thing. Ask the students to make compound words using combinations of words in the list. Then say, "These are indefinite pronouns."

4. Now flash on the screen again the sentences listed at the beginning of Lesson One. Ask the students to pick out the proper nouns, the personal pronouns, and the indefinite pronouns in the noun phrases.

   Say aloud the noun phrases in sentences 2, 3, 4, and 5. Ask, "What do you note about them?" (The noun is preceded by another word that helps us to get the sentence started.) The word preceding the noun is called a determiner. A noun phrase like this is written as NP → Det + N.

ASSIGNMENT

Ask the students to write ten sentences. Direct them to draw a vertical line after the noun phrase. Over the noun phrase, write what kind it is Remember a phrase may be one word or more.

Lesson Two: The Noun in Det + N

APPROACH

Write these sentences on the board:

1. The boys will run the machine for us.
2. Boys can run fast.
3. Some boys do not like girls.

Ask the students with your help to pick out the determiner in each sentence. The is a definite article. (You may want to stop here to define an article in this sense.) Some is a nondefinite article. Name others. Sentence two has no determiner, but the word boys belongs in the category Det + N. The word boys is a count noun.

The word null may be a new word for the students. It is simply a term used to indicate the absence of a word. Refer to sentence two. The sign for null is Ø.

PROCEDURE

Ask the students to substitute a or an for the articles in the above sentences. What happens to the word boys? It becomes boy. With your help ask the students to note that one characteristic of a noun in Det + N is that it can be counted. Can all nouns be counted? No. Name some. (furniture, blood, sugar . . .)

Now we can indicate that nouns in Det + N are of two kinds:

N ⟶ count + plural
noncount

Use as much oral drill as is necessary to be sure everyone understands Det + count + plural nouns or Det + noncount nouns.

ASSIGNMENT

Ask the students to bring to class useful objects, like tools, that they can write and talk about. Discuss carefully with them the following outline that will help you in evaluating the organization of their oral and written compositions. Give them one grade on organization and one on subject-verb agreement. Ask them (1) to define the object by telling what it is made of and describing its features and then (2) to explain the usefulness or practicality of the object.

See Writing: Unit-Lessons in Composition, pages 73-75, for examples of definitions. Parts A and B contain suggestions for helping the students to prepare their compositions.

FOLLOW-UP ASSIGNMENTS

1. Evaluate the oral composition by the number of questions unanswered by the student in his report to the class.
2. Check the errors in agreement of the subject and verb and ask the students to rewrite these sentences for you.

Lesson Three: The Determiner in Det + N

Explain the part of the vocabulary in the student exercises pertaining to determiners. In an oral exercise ask the students to make sentences using different determiners. Talk about the meaning of the demonstratives. Explain that careful use of determiners helps one to be understood.

KERNEL SENTENCES: THE VERB PHRASE

APPROACH

Recall the formula S ⟶ NP + VP. Choose from some of the student compositions sentences to represent the different verb patterns. Use the overhead projector to show the students the sentences. Help the students to separate the noun phrase and the verb phrase in each sentence. Because there has been a written and oral composition lesson since the study of the noun phrase, ask them to identify the noun phrases as proper nouns, personal pronouns, indefinite pronouns, and Det + N.

Lesson One: The Verb be

PROCEDURE

A. The verb we use so often is the verb be. There are different forms of the verb be. See how many you recognize in these sentences.

1. The book is on my desk.
2. I am hungry.
3. Our coach is a hard-working person.
4. The teacher will be here.
5. The girls were scared.
6. Christmas is vacation time.
7. The children are happy.
8. Jane was late this morning.
9. The waiter had been unhappy.
10. The boys have been in the shop.

Separate the sentences with the vertical line drawn between the subject and the predicate so that the entire verb phrase is noticeable. Ask what question is answered by the word or phrase after each be form in the predicate. (Sentences 1 and 4 answer where. Sentences 3 and 7 answer who or what. In the other sentences the verb be is followed by a word that describes.) We can now write a rule stating that the verb be needs a completer which may be an adverb of place, a noun (NP), or an adjective:

The verb be must be followed by a NP, an adjective, or an adverb of place.

B. Write these sentences on the board:

1. The man is looking for you.
2. They were here yesterday.
3. Joe had been waiting for us.

4. The teacher is kind.
5. The teacher is talking to her class.

Read each sentence aloud. Ask the students to decide which sentences contain the verb be. Then ask "How do you account for the be forms in sentences 1, 3, and 5?" Hopefully you will get an answer that the word is helping the predicate in the sentence. Write the word auxiliary on the board and tell the students that there is an auxiliary in every verb phrase. Explain the following formula:

$$\text{VP} \longrightarrow \text{Aux} + \text{be} + \begin{array}{l} \textit{NP,} \\ \textit{adjective}\text{, or} \\ \textit{adverb of place} \end{array}$$

$$\text{or}$$

$$\text{Aux} + \text{verbal}$$

The auxiliary carries the tense signal which comes first in the verb phrase. Every verb phrase must have a tense signal. The two tenses are past and present.

THE VERB PHRASE: THE VERBALS

INTRODUCTION

Before we go deeply into the study of tense, we must discuss carefully the word verbal in the above formula.

Lesson One: Transitive Verbs

PROCEDURE

The word verbal refers to all finite verbs except the verb be. There are different types of verbals which we will present one at a time.

A. Write these sentences on the board:

1. Mother broke the vase.
2. She dropped her purse.
3. Some people are studying their lessons.
4. James will tell the story.

Ask these questions:

1. Who or what is the actor in each sentence?
2. What action is named in each sentence?
3. Who or what is the receiver of the action in each case?

B. Ask the students to make the receiver of the action the subject of the sentence and note how the sentence sounds:

1. The vase was broken by Mother.
2. Her purse was dropped by her.

3. Their lessons are being studied by some people.
4. The story will be told by James.

Following is a suggested way for helping the students understand the transitive verb:

NP VP
actor + action + receiver of action
Mother + broke + the vase

NP VP
receiver of action + action + by + actor
The vase + was broken + by + Mother

When there is a receiver of the action in the sentence, the verbal is a transitive verb hereafter referred to as V_t.

Lesson Two: Intransitive Verbs

Write these sentences on the board. These sentences contain intransitive verbs. Do they seem to be used in the same manner in all the sentences?

1. Babies cry loudly.
2. Some girls become secretaries.
3. People gossip.
4. The children were playing in the street.
5. The corn grew tall.
6. The candy smells good.
7. The boys became tired on the hike.

(1) In which of the sentences can we recognize sentence sense by just saying the subject and the verb proper? (Sentences 1, 3, 4) For sentences like these, we say the $VP \longrightarrow Aux + V_i$.

(2) Look at sentences 2, 5, and 7. Each has a form of the verb become. In sentences 2 and 5 become is followed by an adjective. For sentences like these we say the $VP \longrightarrow V_b +$ *NP* or *adjective*. In sentence 5, the verb is grew which has a semblance of the meaning of become.

(3) Look at sentence 6. One of the verbs indicating sense (smell) is followed by an adjective. For a sentence like this we say the $VP \longrightarrow Aux + V_s +$ *adjective*.

Lesson Three: The Verb have

Explain the difference between these two sentences:

1. James has a car.
2. James has broken the rules.

Put the test for a transitive verb to sentence 2: actor + action + receiver and receiver + action + by + actor. Now do the same for sentence 1. Because there is no receiver of the action named in sentence 1, we cannot say that has is a V_t. For the verb have we say the $VP \longrightarrow Aux + V_{mid} + NP$.

The teacher may summarize by asking the students to refer to the vocabulary included in their exercises in Introduction to Language.

THE VERB PHRASE: THE AUXILIARY

APPROACH

Let's discuss the meaning of the word morpheme. The root morph simply means form. A morpheme is a form that indicates the smallest unit of meaning. A morpheme may be a word or a part of a word. Man is the smallest unit of meaning in the three-lettered word, m-a-n. In the word manly there are two morphemes: man + ly. In the word manliness there are three morphemes: man + ly + ness. (Note how the spelling changes.)

Morphemes are important in the verb phrase because we must change the forms of the verb be and the verbals as we attempt to communicate accurately.

For our purposes in studying the auxiliary in verb phrases, let's think of the morpheme as the smallest unit of meaning that can change the form of the word to indicate the meaning we are conveying to our reader.

Lesson One: Present and Past Tense of the Verb be

It would be impossible for us to write all the tense forms of all the verbs that we use in our writing so we use morphemes: present tense --- Pres; past tense --- Pas. The grammatical concept tense has to do with form, not with meaning. We have noted earlier in the discussion of the verb phrase that either past or present tense is always indicated. A writer or speaker must have some method of indicating the relationship of the time of action and the time of the speaking or writing about the action in a sentence.

We are going to attack the verb be and the two tenses first because the verb be has many forms. Following is a table that you will write in your notebooks to refer to often:

be + Pres ⟶ am when the subject is I
be + Pres ⟶ is when the subject is he, she, it, a proper noun, an indefinite pronoun or a Det + N when N is not plural
be + Pres ⟶ are in all other cases
be + Pas ⟶ was when the subject is I, he, she, it, a proper noun, an indefinite pronoun, or a Det + N when N is not plural
be + Pas ⟶ were in all other cases

The table above may be referred to when the teacher is discussing subject-verb agreement.

Use the practice sentences in the student exercises for drill. Be sure every student has a chance to participate.

Recall that the noun in Det + N may be either a count or a noncount noun. If the noun is one that can be counted, we simply mean that it has a plural form. The morpheme for plural is s: boy + s = boys; man + s = men; sheep + s = sheep.

Some of the sentences in the exercises will contain the morpheme s in addition to the morphemes Pres and Pas. The symbol # stands as the marker of the beginning or end of a word.

Lesson Two: Other Elements in the Auxiliary

We must stress that every verb phrase has tense. The tense will either be present tense or past tense. Tense is a morpheme that usually affects the form of the first word in the verb phrase. To illustrate this point look at these sentences with the students.

1. The boys are here.
2. Someone is coming.
3. Jane has been ill.
4. She will be a teacher

Separate the noun phrase and the verb phrase in each sentence. Now let's concentrate on the verb phrase.

Aux ⟶ tense + (modal) + (have + part) + (be + ing). The morphemes are tense, part, and ing because they change the form of a word. Tense is required in all verb phrases. The other elements in parentheses may or may not be used. If any of them are used, they must follow the sequence listed above. The modals are can, will, shall, may, must. Present tense does not change the form of these modals. Must is always written must + Pres. The past tense changes the following modals:

can + Pas ⟶ could
shall + Pas ⟶ should
will + Pas ⟶ would
may + Pas ⟶ might

If we use the past participle form of a word, we indicate that there is a have in the sentence by using the morpheme part after have. Be + ing in the sentence indicates that an ing verb is in the sentence. Now for fun let's see what verb phrases we can form by using the formulas we have studied.

Every verb phrase begins with tense. Any other one or all the elements in the auxiliary may be used in sequence.

We will use he as the noun phrase.

1. He + Pres + be + ing + choose + a + new + hat.
   He # is # choosing # a # new # hat.

2. He + Pas + call + me.
   He # called # me.

3. He + Pres + will + be + ing + come + soon.
   He # will # be # coming # soon.

Now let the students look at their formulas for the verb phrase and make some sentences. Everyone should use the same noun phrase in his sentences. You work at the board saying aloud that we begin with tense. Choose either past or present. Then choose from the other elements of the auxiliary what pleases them. Then choose the verb be or a verbal. Help them to do this correctly. Go slowly at first. You may work two or three problems on the board with the students speaking out. Then have a quiet time, and let the students work on their own while you check their papers at their desks. Practice on exercises a short time each day until all the students can handle the verb phrase easily.

ASSIGNMENT

After you feel that the students can work on their own, ask them to write in their notebooks the sentences on their exercise sheet, using the example preceding the sentences.

OUTGROWING LESSONS

When you hear an ungrammatical sentence, write the sentence on the board and with the students' help try to write the NP and the VP of the sentence. Maybe this exercise will help the students to see that learning the VP will help them to write and speak effectively.

KERNEL SENTENCES: QUESTIONS

Lesson One: Yes/No Questions

APPROACH

I believe you are beginning to see that language patterns are natural. We seem to have a built-in knowledge of sentence sense. Let's use this built-in knowledge to describe how we ask questions that can be answered with either yes or no.

PROCEDURE

Write sentences for these strings:

1. Sue + Pres + be + ing + wait
   (Sue is waiting.)

2. A woman + Pres + have + part + be + here
   (A woman has been here.)

3. The boy + Pres + can + run + fast
   (The boy can run fast.)

Now write each of the sentences as a yes/no question.

1. Is Sue waiting?
2. Has a woman been here?
3. Can the boy run fast?

Now let us look again at the string for the first sentence:

Sue + Pres + be + ing + wait

Write the string for the question.

Pres + be + Sue + ing + wait

Describe what you have done. (You moved the first two items in the auxiliary to the front of the sentence: Pres + be.) Continue with the exercise, letting the students note that in writing simple yes/no questions we move the tense + be, or tense + modal, or tense + have to the position in front of the NP or subject.

Lesson Two: Using do in yes/no questions

Change these sentences into yes/no questions:

1. Jane walked to school.

2. The boy runs fast.
3. Joe works after school.
4. The shop teacher guided his students in their work.

The students will spontaneously respond by adding the correct form of *do* at the beginning of the sentence:

1. *Did* Jane walk to school?
2. *Does* the boy run fast?
3. *Does* Joe work after school?
4. *Did* the shop teacher guide his students in their work?

Now ask the students to describe the questions they have made by writing the string for the sentence.

1. Pas + do + Jane + walk + to school
2. Pres + do + boy + run + fast
3. Pres + do + Joe + work + after school
4. Pas + do + shop teacher + guide + his students + in their work

Lesson Three: *Wh*- Questions

Change these sentences into appropriate questions. Your questions will not be answered by simply a *yes* or a *no*:

1. Mary is in her room.
   (Where is Mary?)

2. My sister is coming here at noon.
   (When is your sister coming here?)

3. Jack read the directions carefully.
   (How did Jack read the directions?)

4. Sue broke her new watch.
   (What did Sue break?)

5. Bill can run very fast.
   (How fast can Bill run?)

6. Jim stayed at home because he was ill.
   (Why did Jim stay at home?)

There might be other questions suggested for sentences like the second one: Who is coming here at noon? Where is your sister coming at noon? Whose sister is coming here at noon? This would be an opportune time to discuss the necessity of being specific in asking questions to evoke the answer one is looking for.

USING TRANSFORMS TO WRITE EFFECTIVE SENTENCES

We also have a built-in knowledge about transforms. Transforms are kernel sentences that have been expanded by modification, subordination, and coordination. We use transforms to be specific in what we are saying--to answer the anticipated questions of our audience.

Let's choose a plural noun and verb to illustrate what we mean.

1. Babies cry.
   (Which babies cry?)
2. All babies cry.
   (What kind of babies?)
3. All spoiled babies cry.
   (How spoiled are they?)
4. All very spoiled babies cry.
   (How do they cry?)
5. All very spoiled babies cry loudly.
   (When do they cry?)
6. All very spoiled babies cry loudly when their mothers are busy.

Let the students choose noun phrases and verb phrases and then ask questions to add to the sentences.

Choose sentences at random from the students' writing. Use the overhead projector to show the students the sentences. Discuss the sentences before asking for suggestions for rewriting the sentences.

Choose paragraphs that the students have written and present them with the overhead projector. Let the students combine some of the sentences by using coordination and subordination. You should receive a variety of suggestions for combining sentences. Probably all the suggestions will be grammatically correct, but some combinations will sound better than others. Let the students recognize the effective sentences without your prodding them.

NOTE: If you do not have appropriate examples from your students' writing, you may use sentences from their reading materials for the exercises. Be sure the sentences and paragraphs are studied orally. A student benefits more from hearing the language than from merely writing it for a grade. If he is trained to listen for good sentences, he may be helped to "hear" the sentences he himself writes.

See Writing: Unit Lessons in Composition pages 31 to 39 for practice exercises in writing effective sentences.

STEINBECK'S *THE PEARL*: A STUDY OF AN AUTHOR'S USE OF LANGUAGE

INTRODUCTION

The text used for this unit is a Bantam Pathfinder Edition (ED78) of The Pearl by John Steinbeck.

In The Sea of Cortez, Steinbeck has recorded the myth of a La Paz Indian boy who found the pearl. The teacher may or may not present this story before studying the novel. The English Journal, October 1963, contains a discussion of the relation of the myth to Steinbeck's story, The Pearl.

APPROACH

Steinbeck's stories are unforgettable because of the language and style he uses to weave a worthwhile story. The Pearl may be used as a study of the human characteristics of all of us regardless of where we live or who we are. We all have the same needs--food, shelter, clothing--and we are guided by traditional teachings. We experience the same feelings--jealousy, hate, anger, love, hopelessness--to which we respond in various ways. Steinbeck uses different songs in his story to indicate the fortunes and misfortunes of Kino and Juana and their fellow villagers in La Paz. The description of a song helps the reader to project himself into the story because he is made aware of the tone of the story.

PROCEDURE

Because the purpose of this unit is to study the uses of language, the teacher should read the story aloud so that the students hear the language.

Lesson One: Chapter One of The Pearl

Read chapter one without pausing. Then by calling attention to sentences and paragraphs, point out how the students may enjoy the story more if they read between the lines. Go slowly in your interpretations so as not to overwhelm students for whom the close reading of a story is new.

The first paragraph of any story is important and usually helps the reader to orient himself to the action, the setting, and possibly to the characterization in a story. The first paragraph of The Pearl is puzzling and will have no meaning until the student understands the whole story. In his introduction Steinbeck says, "And, as with all retold tales that are in people's hearts, there are only good and bad things and black and white things and good and evil things and no in-between anywhere." The first sentence in the story, "Kino awakened in the near dark," contains one of the contrasting ideas--darkness. Also there is in the first paragraph a description of animals. Man is animal. How does man work to satisfy his needs? What do animals do for their needs?

On page 2 we have the first mention of the songs with the explanation that everything the people saw or thought or did or heard became a song. There are personal songs. Kino's first song is the Song of the Family. What are the sounds, sights, and actions that make up Kino's Song of the Family? On page 6 the Song of the Family becomes the Song of Evil. Why?

The story opens with the dawning of a day and the description of the full dawn continues.

-- "The stars still shone and the day had drawn only a pale wash of light in the lower sky to the east." (page 1)
-- Kino went outside to watch the dawn. "The dawn came quickly now, a wash, a glow, a lightness, and then an explosion of fire as the sun rose out of the Gulf." (page 2)
-- "The world was awake now . . . ." (page 5)

Folk beliefs and folkways are woven into most stories, and The Pearl is no exception.

-- "When Kino had finished, Juana came back to the fire and ate her breakfast." (page 5)
-- "He lowered his blanket from his nose, now, for the dark poisonous air was gone and the yellow sunlight fell on the house." (page 5)
-- "The thing had become a neighborhood affair." (page 10)
-- " . . . Juana repeated an ancient magic . . ." (page 6)

Sensory descriptions are used to stir the senses of the readers, to draw them into the story.

-- " . . . the sound of breakfast . . ." (page 4)
-- "They could hear the splashing water." (page 12)
-- "And they could smell the frying of good bacon." (page 12)
-- "Kino could see the green coolness . . . ." (page 13)

Other descriptive passages are noted:

-- A description of the doctor (pages 13 & 14)
-- A description of the procession (page 10)
-- Descriptions of the animals (page 5)
-- A description of the animals (page 3)
-- Description of the animals (page 1)

A good author will quite often describe an incident that causes the reader to recognize certain emotions. Sometimes the writer states the emotion to explain certain actions:

-- "Kino felt weak and afraid and angry at the same time. Rage and terror went together." (page 12)
-- "The doctor put his cup down gently before he let his anger rise." (p. 14)
-- "And now a wave of shame went over the whole procession." (page 15)

On page 16 there is an example of a bared emotion shown through the actions of Kino. Why does Kino strike the gate?

Steinbeck is a good story-teller. Let's note first a sentence on pages 2 and 3 that indicate simple movements (actions) without any embellishing: "Juana went to the fire pit and uncovered a coal and fanned it alive while she broke little pieces of brush over it." There are many sentences like this in the story. We call this moving the story by narration. On pages 6-8 we have a narration of an incident that brings tenseness to the story. The visit to the doctor in town, pages 13-15, is another incident that adds to the suspense of the story. How does the author in his use of language bring about a feeling of tenseness in the reader?

Inanimate objects are important in stories. The author quite often introduces an object early in the story and then refers to the object from time to time so that the role the object plays becomes a thread of the plot.

The inanimate object in the first chapter is Juana's shawl. On page 4 we are told how Juana "hammocked her child in her shawl." The shawl is mentioned again on page 10 when the family is preparing for the visit to the doctor.

Lesson Two: Preparing for Group Discussions

The students will probably be able to continue the analyzing begun with the study of the first chapter. They may want to work in groups so that each student does not have to concentrate on all the ideas. Then in the group discussions from time to time the students who have worked on a particular idea can contribute to the discussion. Probably the students will realize from their discussions how an author weaves a story by using the language purposefully. Following are some ideas that may serve as topics:

1. Bared emotions shown through the actions of characters
2. Folk beliefs and folkways
3. The different dawnings of new days
4. Songs and music
5. Sensory descriptions
6. Narrated incidents

Following is a list of references for each topic. The teacher and the students will find other references during their study:

1. Bared emotions

   - -- Juana dares to try to throw the pearl into the gulf. Kino is brutal. Why? He loves Juana. (page 76)
   - -- They must save themselves. (page 79)
   - -- Kino is not an evil man. (page 80)
   - -- He feels a surge of exhilaration. (page 81)
   - -- Kino is a killer. (page 113)
   - -- Triumph (page 26)
   - -- What brought on the emotions, fear and rage? (pages 47-48)

- -- tension (page 50)
- -- emotions bared by the man with a coin in his fingers (pages 62, 65)
- -- afraid of the unknown (page 69)
- -- Juan Tomas is afraid for Kino (page 70)

2. Folk beliefs and folkways

- -- "It is not good to want a thing too much. It sometimes drives the luck away." (page 24)
- -- "The Father is coming." (page 35)
- -- "Gods do not love men's plans, and the gods do not love success" (page 38)
- -- covered noses (page 44)
- -- the way he wore his hat (page 57)
- -- old ways of great-great grandfather (page 60)
- -- idea of a canoe (page 80)
- -- mourning (page 83)
- -- evil night air (page 87)

3. The different dawnings of new days

- -- after a murder (page 81)
- -- the day the pearl is to be sold (pages 51 and 55)
- -- The late moon arose before the first rooster crowed. (page 75)
- -- "All night they walked, and the first dawn Kino searched the roadside for a covert to lie in during the day . . . . And then, in the first light he heard the creak of a wagon." (pages 91 and 92)

4. Songs and music

- -- Song of the Pearl that might be (page 22)
- -- secret melody of the maybe pearl (page 26)
- -- music of the pearl merged with the music of the family (page 30)
- -- music of the pearl: truimph (page 33)
- -- the song changes. Why? (page 35)
- -- Song of the Family (page 37)
- -- Song of the Family (page 43)
- -- Song of Evil (page 47)
- -- Evil (page 66)
- -- Song of the Family (page 72)
- -- evil music (page 80)

5. Sensory descriptions

- -- imagery (pages 46, 47)
- -- news of the pearl (page 30)
- -- the dark and the light (page 82)
- -- metaphor (page 27)

Lesson Three: Ideas for Composition Following the Study of The Pearl

A. Some of the comparisons in the story may be studied. The techniques for writing comparison-contrast paragraphs should be discussed before the students are asked to write. For examples of writing comparison paragraphs see the two paragraphs on imaginings on page 34 and the paragraph on page 30, beginning with "But Kino and Juana did not know these things." See also "Develop meaning through comparison," pages 86-90, in Writing: Unit-Lessons in Composition.

These are topics based on The Pearl that may be studied or outlined:

1. The doctor (pp. 11 and 14) and Kino (p. 4)
2. The village (p. 10) and the town (pp. 17 and 27)
3. People with things to sell and people with favors to ask (p. 29)
4. The incandescence of the pearl (pp. 31 and 51) and the darkness of the pearl (pp. 93, 94, and 117)
5. A family leaving (p. 89) and a family returning (p. 114)
6. Kino's visit to the doctor (pp. 13-15) and the doctor's visit to the village (p. 38)

B. Some of the students may want to choose an inanimate object in the story and explain how the author purposefully uses the object. Of course, the pearl is the most important inanimate object and a discussion of it could be divided into different phases. Other objects include:
Juana's shawl (pp. 10, 11, 19, 20, 31, 34, 47, 57, 115)
Kino's canoe (pp. 19, 80)
a rifle (pp. 32, 93, 109, 113, 114, 115, 117)

Lesson Four: Review Questions

Following is a list of questions that the teacher may use as the book is being read to see if the students are understanding the story. Or the questions may be used for review and discussion at the end of the study.

Chapter One

1. What does a pearl commonly represent? What does it represent at the beginning of this novel?

2. What evidence is there in chapter one that Kino and Juana were poor? What evidence is there that they were superstitious?

Chapter Two

1. Why was Kino's boat extremely important to his way of life?

2. Describe in detail Kino's discovery of the pearl from the time he first saw the oyster until the time when he removed the pearl from the oyster.

Chapter Three

1. As news spread through the town about Kino's discovery, various people reacted differently. Explain how the priest, the shopkeepers, the doctor and the pearl buyers reacted when they heard the news. What do you think of their reactions?

2. Explain the meaning of the following two sentences:
"The essence of pearl mixed with essence of men and a curious dark residue was precipitated." (pages 29, 30)
"The news of the pearl stirred up something infinitely black and evil in the town . . . ." (page 30)

3. Why, after he discovered the pearl, did Kino become "every man's enemy"?

4. What were Kino's plans for his family now that he had discovered the pearl?

5. Why do you think the song of evil came into Kino's mind when the priest appeared?

6. Why does Kino begin to feel "alone and unprotected"? (page 37)

7. What was the doctor's real purpose in going to see about Kino's baby? How did he discover where Kino had hidden the pearl?

8. After Kino had attacked the intruder who tried to find the pearl, what did Juana want to do with it?

Chapter Four

1. Why did all the neighbors go with Kino and Juana to the pearl buyers?

2. What did the first buyer say about Kino's pearl? How much did he offer Kino for it? Why did Kino not accept the offer?

3. What were the two opinions among Kino's neighbors concerning his refusal to sell his pearl? Do you think he should have sold it? Why?

4. What did Juan Tomas mean when he said, "You have defied not the pearl buyers, but the whole structure, the whole way of life, and I am afraid for you"?

5. What did Kino decide to do after he refused to sell his pearl?

6. Why does the author never reveal the identity of the persons who attacked Kino and tried to steal his pearl?

Chapter Five

1. What did Kino do to Juana when she tried to destroy the pearl? Why do you think he reacted in this way?

2. What made Juana realize that the old life was gone forever, and that the only thing they could do now was save themselves?

3. Why was the destruction of Kino's boat worse than killing a man? Why didn't Kino consider the possibility of stealing one of his neighbor's boats?

4. What happened to Kino's house?

5. How did Juan Tomas help Kino and his family escape?

6. Kino referred to the pearl as his misfortune, his life, and his soul. What do you think he meant?

Chapter Six

1. How did Kino reply to Juana's remark that perhaps the dealers were right and the pearl was valueless?

2. What did Kino want Juana and Coyotito to do after he discovered they were being trailed? Why do you think Juana refused?

3. What were some of the ways Kino attempted to make the trackers lose their path?

4. How did Kino Plan to attack the trackers? What were Juana and Coyotito supposed to do? What happened to Coyotito during the fight?

5. Why did Kino and Juana return to La Paz? Why do you think they walked side by side?

6. Why did Kino throw away the pearl? Why did Juana, at this point, refuse to do it? Why do you suppose Kino threw the pearl into the sea? Could he not have thrown it away in the mountains? Explain.

SHAKESPEARE'S USE OF LANGUAGE: JULIUS CAESAR

Lesson One: Improvisations

INTRODUCTION

Because Shakespeare is the best portrayer of human nature, everyone should have an opportunity to become acquainted with the language that Shakespeare uses to reveal a story through the human traits of his characters.

Through improvisations the students can recognize the feelings and actions of people caught in situations similar to those in Julius Caesar. Improvisations are natural for students when they become involved in trying to explain even a simple incident. Talk, gesture, and movement work together. The teacher, when she knows her class, can decide whether she wants to begin discussion with the entire class or whether she wants the students to work in groups, with each group pursuing a different idea.

We are including in this lesson some suggestions for improvisations that the students can relate to and then relate to their study of Julius Caesar. The copy of Julius Caesar that we refer to is Julius Caesar by William Shakespeare, adapted by Jack A. Wapen and Leroy S. Layton, Globe Book Company, 1952.

The students' reactions and feelings in these situations may not be the same as those described in the dialogue in Julius Caesar. The students will recognize the situations when Julius Caesar is read and the play becomes relevant to them. James Moffett writing in Drama: What is Happening? says that if a play works, communicates, it is because the same social forces that have installed voices in the author have also installed them in the spectator. Dr. Moffett is talking about the experience of seeing a play. Reading a play will not be as effective unless the listener and reader can identify with the characters. Improvisation is one method that helps the readers because they become involved in situations similar to those in Julius Caesar.

SUGGESTED SITUATIONS

1. A man is warned that he will have bad luck or even may be killed if he leaves his house. Someone, maybe his girl friend or wife, tries to persuade him to stay at home. Act I, ii, 22; Act II, ii, 8-10

2. Two friends meet. One acts a bit cool toward the other. Act I, ii, 30-75

3. A new hero appears on the scene, replacing one who has been quite popular. How would the crowd react? How would friends of the former hero react? How might a jealous "friend" react? Act I, i; ii, 89-129.

4. Make detailed plans of a plot to get even with somebody. Can you trust all the plotters? The plotters may have a disagreement. The leader will use persuasive tactics to convince others to follow the plan. Act I, iii, 120-160; Act IV, ii, 15-45

5. Suppose you do something that you shouldn't have. Someone questions you. How do you cover up your actions? Act II, i, 231-255

6. Discuss how you would react to being betrayed by your dearest friend. Through dialogue and pantomime construct scenes to portray your ideas. Act III, i, 79

7. A friend of a murdered man attempts to find the truth about the murder. How would he approach the murderers? What excuses would the murderers give for the killing? How do the murderers convince a mob of the reasons for killing? Act III, i, 130-150; Act III, ii, 14-60

8. A friend or friends of a murdered hero stirs the people to rioting. What kinds of speeches will be used? How will the crowd react? Act III, ii, 73-265

9. An innocent man is killed. Why? Act III, iii, 5-35

10. One is a boaster. How will his associates react? Will they try to show him up by giving him a dare? Act IV, ii, 75-96

Lesson Two: Reading the Play

The teacher may begin by reading the play aloud to the students until they are in tune with Shakespeare's language. Stop frequently to interpret so that the play has meaning for the students. Play a recording to let students hear the language. Filmstrips will also help to picture the various scenes in the story.

Lesson Three: Thinking About the Play

1. How do some people gain power?

2. What is a rabble-rouser? Is Brutus one?

3. Why is it that those who receive greatness and honor are often envied by others, sometimes their closest friends?

4. How does Antony use facts and opinions in Act II to influence the people? List the known facts. Which is more effective for his purpose, fact or opinion? See Writing: Unit Lessons in Composition, Unit 22.

5. Brutus' errors in judgment led to the failure of the conspirators' plan to overcome Caesar and his influence in Rome. What errors did he make?

   NOTE: There are good study questions in the student's textbook that may be used for discussion and writing.

WRITING AN AUTOBIOGRAPHY

Tenth grade students should write an autobiography that can be filed in their individual folders for reference later. Many of the students will have a misconception of what an autobiography is because they are familiar with biographies that are records of the lives of people. Tell them that you do not want a theme that sketches their lives from the day they were born to the present. Rather you would like to know about moments in their lives that have had an impact on some of their decisions or has helped them to develop a personality. Reading books from the Impact Series (Holt, Winston) will be a starting point for discussion. You may help the students recall that they have written some about themselves as they identified their personalities when they were discussing attitudes and careers. Then you may say, "I do not want you to try to tell the whole story of your life; I do want to know you better, and you are the only one who can tell me about yourself. A very wise man once said, 'I am a part of all that I have met.' To me this means that I am what I am because of the experiences I have had, the people I live with, the people I have met, the books I have read. Of course, I am also what I am naturally. My personality reflects my likes and dislikes, my disappointments and satisfactions, my joys and sorrows."

Tell the students that they should write about the things about themselves that are important to them. They should tell in detail those experiences which keep coming to mind as they think about themselves. They may like to forget some experiences, but these may be important to their autobiographies. They may tell about unusual hobbies or ideas, persons that have greatly influenced them (rightly or wrongly), recognitions they have had, or problems they have faced or are facing. The autobiographies should reveal the students' thinking about such things as schools, jobs, religion, politics, etc.

The teacher will need to help the students to limit their topics to a central idea. The paragraphs in the body of the theme will contain incidents or illustrations or examples that will each emphasize the central idea or add more information about the central idea.

Following are references that will be useful:

Brooks, Charlotte, editor. Holt's Impact Series. New York: Holt, Rinehart and Winston, 1968.

Wolfe, Don M. Creative Ways to Teach English. New York: Odyssey Press, 1966.

Wolfe, Don M. "Fruitful Long Paper: The Autobiography." English Journal, Vol. 45 (January, 1956), pp. 7-12.

SUPPLEMENT

A SUGGESTED READING LIST FOR VOCATIONAL STUDENTS

Art, Music, and Poetry

Glass, Paul and Louis C. Singer, Songs of Forest and River Folk
Glass, Paul and Louis C. Singer, Songs of Hill and Mountain Folk
Lytle, Ruby, What Is the Moon?
Pflaum, George A., publisher, 40 + 1
Leisy, , Songs for Pickin' and Singin'
Scott, John Anthony, The Ballad of America
Silver, , The Pop Makers

Biography

Anderson, Marian, My Lord, What a Morning
Angell, Pauline, To the Top of the World
Baldwin, James, Notes of a Native Son
Bontemps, Arna, We Have Tomorrow
Burgess, Alan, The Inn of the Sixth Happiness
Burt, Olive, First Woman Editor Sarah J. Hale
Chevigny, Hector, My Eyes Have a Cold Nose
Chute, Marchette, Introduction to Shakespeare
Clark, Jim, Jim Clark at the Wheel
Cornel, Adam Lengyel, Presidents of the U.S.A., Profiles and Pictures
Dewey, Anne Perkins, Robert Goddard, Space Pioneer
Dooley, Tom, Before I Sleep
Dooley, Tom, Dr. Tom Dooley, My Story
Dooley, Tom, The Edge of Tomorrow
Frank, Anne, Diary of a Young Girl
Freedman, Nancy and Benedict, Mrs. Mike
Garst, Shannon and Warren, Ernest Thompson Seton, Naturalist
Gibson, Althea, I Always Wanted to be Somebody
Gunther, John, Death Be Not Proud
Hall, Gordon and Anne Pinchot, Jacqueline Kennedy
Hano, , Willie Mays
Hersey, John, Hiroshima
Hickok, Lorena A., The Touch of Magic
Horgan, Paul, Citizen of New Salem
Horne, Lena and Richard Schickel, Lena
Howarth, David, We Die Alone
Hubler, Richard, Lou Gehrig, Iron Horse of Baseball
Kayira, Legson, I Will Try
Keith, Agnes Newton, Three Came Home
Killilea, Marie, With Love from Karen
King, Martin Luther, Why We Can't Wait
Kugelmass, J. Alvin, Ralph J. Bunche: Fighter for Peace

Levine, I. E., Inventive Wizard, George Westinghouse
McPhee, John, A Sense of Where You Are
Malkus, , The Story of Winston Churchill
Mantle, Mickey, The Quality of Courage
Marshall, Catherine, A Man Called Peter
Martin, Betty and Evelyn Wells, Miracle at Carville
Mayerson, Charlotte, Two Blocks Apart
Patterson, Floyd, Victory over Myself
Peare, Catherine Owens, The FDR Story
Peare, Catherine Owens, Mary McLeod Bethune
Rankin, William H., The Man Who Rode the Thunder
Rich, Josephine, Pioneer Surgeon
Schary, Dore, Sunrise at Campobello
Strousse, Flora, John Fitzgerald Kennedy: Man of Courage
Sullivan, George, Wilt Chamberlain
Thorne, Alice, Story of Madame Curie
Twain, Mark, Life on the Mississippi
Twain, Mark, Roughing It
Washington, Booker T., Up from Slavery
White, Anne, George Washington Carver
Wilkerson, , The Cross and the Switchblade
Woodham-Smith, Cecil, Lonely Crusader: The Life of Florence Nightingale
Wright, Richard, Black Boy
Young, Desmond, Rommel, The Desert Fox

Drama

Gibson, William, The Miracle Worker
Hansberry, Lorraine, A Raisin in the Sun
Lawrence, Jerome, and Robert E. Lee, Inherit the Wind
Lerner, Alan Jay, My Fair Lady
Schulman, I., West Side Story

Family Life

Arnow, Harriette, The Dollmaker
Doss, Helen, The Family Nobody Wanted
Emery, Anne, Mountain Laurel
Forbes, Kathryn, Mama's Bank Account
Garst, Shannon, Wish on an Apple
Gates, Doris, Blue Willow
Gilbreth, Frank B., Cheaper by the Dozen
Hunt, Irene, Across Five Aprils
Lewiton, Mina, The Divided Heart
Lindsay, Howard, The Sound of Music
Meader, Stephen, Snow on Blueberry Mountain
Moody, Ralph, Little Britches
Moody, Ralph, Man of the Family
Petry, Ann, The Street
Pinkerton, Kathrene, Hidden Harbor
Rose, Anna Perrott, Room for One More
Saroyan, William, The Human Comedy

West, Jessamyn, The Friendly Persuasion
Gateway English Series (Macmillan), A Family Is a Way of Feeling

General Interest

Colby, Vinita, Strangely Enough
Dresner, , Science World Book of Brainteasers
Hersey, John, Here to Stay
Hurlbut, , Hurlbut's Story of the Bible
Macdonald, , The Complete Buyer's Guide to 1968 Cars
Mead, Margaret, People and Places
Nader, Ralph, Unsafe at Any Speed

History, Government, and World Affairs

Armour, Richard, It All Started with Columbus
Dobler, Lavinia, Arrow Book of the United Nations
Fredericks, Pierce, The Yanks Are Coming
Griffin, Ella, Continent in a Hurry: The Challenge of Africa Today
Lincoln, C. Eric, The Negro Pilgrimage in America
Michener, James A., The Bridge at Andau
Tinkle, Lon, The Alamo

Historical Novels

Catton, Bruce, Banners at Shenandoah
Forbes, Esther, Johnny Tremain
Edmonds, Walter D., Drums Along the Mohawk
Moore, Brian, The Emperor of Ice Cream
Nolan, Jeannette Covert, Spy for the Confederacy
Richter, Conrad, The Lady
Richter, Conrad, Sea of Grass
Wallace, Lew, BenHur (adapted)

Hobbies and Crafts

Fernande, Garvin, The Art of French Cooking
Freedman, Edward H., How to Draw
Hay, Henry, The Amateur Magician's Handbook
Lehner, Ernst, Picture Book of Symbols
Mager, Robert, How to Work with Tools and Wood
Morgan, Dan, Playing the Guitar
Perkins, Wilma Lord, Fannie Farmer Jr. Cookbook
Sanderson, William B., Patent Your Invention and Make It Pay
Yates, Raymond, The Boys' Book of Tools

Humor

Eddy, Roger, Worldly Adventures of a Teen-Age Tycoon
Hyman, Mac, No Time for Sergeants
Johnston, William, Get Smart
Johnston, William, Sorry Chief
Merrill, Jean, The Pushcart War

Milne, A. A., Once on a Time
Schulz, Charles, Charlie Brown's All-Stars
Schulz, Charles, This Is Your Life, Charlie Brown
Schulz, Charles, Very Funny, Charlie Brown
Schulz, Charles, The Wonderful World of Peanuts
Scoggin, Margaret C., Chucklebait
Simon, Tony, Ripsnorters and Ribticklers
Smith, Robert, Where Did You Go? Out, What Did You Do? Nothing.
Wolfe, Tom, The Kandy-Kolored Tangerine - Flake Streamline Baby

Language

Chase, Stuart, The Tyranny of Words
Hudson, Peg, Words to the Wise
Moore, John, You English Words
Shipley, Joseph T., Dictionary of Word Origins
West, Fred, Breaking the Language Barrier

Leisure Reading for Young Adults

Adams, , Doomsday Creek
Annixter, Paul, Swiftwater
Armer, Alberta, Screwball
Ball, Dorothy Whitney, Hurricane, the Story of a Friendship
Barrett, William E., Lilies of the Field
Baudouy, Michel-Aime, More Than Courage
Benary-Isbert, Margot, The Ark
Bennett, Jack, Mister Fisherman
Bennett, Jack, Jamie
Benson, Sally, Meet Me in St. Louis
Borland, Hal, When the Legends Die
Boulle, Pierre, The Bridge Over the River Kwai
Boyle, Myrl C., Lookout Mountain
Bradbury, Ray, Dandelion Wine
Burnett, W. R., Winning of Mickey Free
Butters, Dorothy Gilman, Heartbreak Street
Castex, Pierre, Nightmare Rally
Cather, Willa, My Antonia
Clark, Walter Van Tilburg, The Ox-Bow Incident
Colman, Hila, Julie Builds Her Castle
Dormandy, Clara, The Doctors
Edmonds, Walter D., Chad Hanna
Felsen, Henry Gregor, Crash Club
Felsen, Henry Gregor, Road Rocket
Felsen, Henry Gregor, Street Rod
Finley, , Nurse Pro-tem
Frank, Pat, Alas Babylon
Graham, Lorenz, South Town
Haggard, Rider, King Solomon's Mines
Harte, Brete, Outcasts of Poker Flat
Humphries, Adelaide, Chesapeake Doctor
Hyatt, , Ivy Halls

Jackson, Caary, Stock Car Racer
Jarvis, Eloise, Sawdust in His Shoes
Johnston, William, The Littlest Rebels (Flying Nun Series)
Kipling, Rudyard, Captains Courageous
Kipling, Rudyard, Kim
Knight, Ruth Adams, Queen of Roses
Krumgold, Joseph, Onion John
Lacy, Ed, Sleep in Thunder
Lee, Harper, To Kill a Mockingbird
Lewiton, Mina, A Cup of Courage
Llewellyn, Richard, How Green Was My Valley
Loring, Emilie, Across the Years
Loring, Emilie, We Ride the Gale
Loring, Emilie, As Long as I Live
Loring, Emilie, With Banners
McCloskey, Robert, Homer Price
McDonald, Zillah, Roxanne, Industrial Nurse
McGraw, Eloise J., Crown Fire
Marshall, Catherine, Julie's Heritage
Martin, George Victor, The Bells of St. Mary's
Medearis, Mary, Big Doc's Girl
Murphy, Robert M., The Pond
Newell, Hope, A Cap for Mary Ellis
Papashvily, George and Helen, Anything Can Happen
Paton, Alan, Cry, the Beloved Country
Patton, Frances, Good Morning, Miss Dove
Peyton, K. M., The Maplin Bird
Phipson, Joan, The Family Conspiracy
Saint-Exupery, Antoine de, Night Flight
Sherburne, Zoa, Evening Star
Schaefer, Jack, Old Ramon
Sherburn, Zoa, Almost April
Shute, Nevil, On the Beach
Smith, Betty, A Tree Grows in Brooklyn
Stafford, Jean, Boston Adventure
Stevenson, Robert L., Kidnapped
Stuart, Jesse, The Thread That Runs So True
Summers, James L., Off the Beam
Summers, James L., Tougher than You Think
Tarkington, Booth, Penrod
Tarkington, Booth, Seventeen
Thompson, Mickey, Challenger
Trahey, Jane, The Trouble with Angels
Watson, Sally, To Build a Land
Steinbeck, John, East of Eden
Steinbeck, John, Of Mice and Men
Steinbeck, John, Travels with Charlie
Stoutenburg, Adrian, Four on the Road
West, Jessamyn, Cress Delahanty
Whitney, Phyllis A., A Long Time Coming
Wilson, Carolyn, The Scent of Lilacs
Wouk, Herman, City Boy
Wright, Harold Bell, The Shepherd of the Hills

Mystery and Adventure

Benson, Mildred, Dangerous Deadline
Burroughs, Edgar Rice, At the Earth's Core
Burroughs, Edgar Rice, Land of Terror
Burroughs, Edgar Rice, Tarzan at the Earth's Core
Colman, Hila, Dangerous Summer
Doyle, Sir Arthur Conan, The Hound of the Baskervilles
Freethy, Vernon T., Assignment in Danger
Heyerdahl, Thor, Kon-Tiki
Lansign, Alfred, Endurance
Lord, Walter, A Night to Remember
Nordhoff, Charles and James Norman Hall, Men Against the Sea
Seaman, Augusta, Mystery of the Empty Room
Sigurd, Senje, Escape
Wibberley, Leonard, The Epics of Everest

Myths, Legends, and Folklore

Graves, Robert, Greek Gods and Heroes
McGovern, Ann, Aesop's Fables
Pyle, Howard, Some Merry Adventures of Robin Hood
Pyle, Howard, Story of King Arthur and His Knights
Rouse, W. H. D., Gods, Heroes, and Men of Ancient Greece
White, T. H., The Once and Future King

Nature and Pets

Adamson, Joy, Born Free
Brower, David, Sierra Club Wilderness Handbook
Burnford, Sheila, The Incredible Journey
Caras, Roger A., The Custer Wolf
Carson, Rachel, Silent Spring
Dodd, Ed., Mark Trail's Book of Animals
Gipson, Fred, Old Yeller
Kantor, McKinley, Voice of Bugle Ann
Kjelgaard, Jim, The Black Fawn
London, Jack, Call of the Wild
London, Jack, White Fang
North, Sterling, Rascal
Rawlings, Marjorie Kinnan, The Yearling
Richardson, Anthony, One Man and His Dog
Shelton, Jess, Daktari
Street, James H., Good-bye, My Lady
Zim, Herbert, Snakes

Personal Grooming and Guidance

Bell, Susan, 250 Hairstyles
Bush, , The CBS National Drivers Test
Cain, Arthur H., Young People and Drinking: Use and Abuse of Alcohol
Carnegie, Dale, How to Win Friends and Influence People

Denman, Frank, The Law, It's On Your Side
Friedenborg, Edgar Z., The Vanishing Adolescent
Hefley, James C., Get the Facts
Harwood, Michael, The Student's Guide to Military Service
Juster, Harry, Clothes Make the Man
Keiffer, , McCall's Guide to Teen-Age Beauty and Glamor
Public Affairs Commission, Teen Love, Teen Marriage
Raymond, Jack, Your Military Obligations and Opportunities
Shefter, Harry, How to Get Higher Marks in School
Taylor, Norman, Narcotics: Nature's Dangerous Gifts
Unger, Arthur, What Girls Want to Know about Boys
Vanderbilt, Amy, Everyday Etiquette

Science Fiction

Asimov, Isaac, Fantastic Voyage
Boulle, Pierre, Planet of the Apes
Bradbury, Ray, The Martian Chronicles
Conklin, Groff, Invaders of Earth
Laumer, Keith, The Invaders
Serling, Rod, Twilight Zone
Serling, Rod, More Stories from the Twilight Zone
Wells, H. G., Invisible Man
Wells, H. G., Time Machine
Wells, H. G., War of the Worlds
White, T. H., The Master
Wyndham, John, Out of the Deeps

Short Stories

Berger, Eric, ed., For Boys Only
Bradbury, Ray, R Is for Rocket
Burton, Ardis Edwards and Joseph Mersand, Stories for Teenagers, I and II
Cerf, Bennett, The Unexpected
Daly, Maureen, Twelve Around the World
Ferris, Helen, Time of Starting Out
Jones, Evan, ed., High Gear
Knight, Ruth, It Might Be You
Nolan, William F., Men of Thunder
Nolan, William F., and Charles Beaumont, When Engines Roar
Paton, Alan, Tales from a Troubled Land
Poe, Edgar Allan, Great Tales of Horror
Schuman, Sylvie, For Girls Only
Sohn, David A., Ten Top Stories
Stolz, Mary, Beautiful Friend and Other Stories
Stuart, Jesse, A Jesse Stuart Harvest
Unger, Arthur, First Dates and Other Disasters
Unger, Arthur, Under Twenty

Sports

Carson, John F., The Coach Nobody Liked
Carson, John F., Floor Burns
Douglas, Gilbert, Hardnose
Felsen, Henry Gregor, To My Son, The Teen-Age Driver
Felsen, Henry Gregor, A Teen-Ager's First Car
Ingles, James Wesley, Test of Valor
Knott, Bill, Junk Pitcher
Mays, Willie, Danger in Centerfield
Porter, Mark, "Keeper" Play
Ward, Roger, Ward's Guide to Good Driving

War

Chamberlain, William, Combat General
Chambliss, William C., The Silent Service
Congdon, Don, Combat: The Civil War
Congdon, Don, Combat: European Theater
Congdon, Don, Combat: Pacific Theater
Forester, C. S., Sink the Bismarck
Hersey, John, A Bell for Adano
Montagu, Ewen, The Man Who Never Was
Remarque, Erich Maria, All Quiet on the Western Front
Westheimer, David, Von Ryan's Express
White, Theodore H., Mountain Road

Vocations and Careers

Adler, Kenneth R., Job Resume and Letter of Application
Biegeleisen, J. I., Careers and Opportunities in Commercial Art
Brenner, Barbara, Careers and Opportunities in Fashion
Biegeleisen, J. I., Getting a Job with a Future
Carroll, John M., Careers and Opportunities in Electronics
Cooke, Donald E., Marvels of American Industry
Crowe, Lester and Alice, How to Study
Eskow, Seymour, Guide to the Two-Year Colleges
Feingold, S. Norman, Job Finder: It Pays to Advertise
Ferrari, Erma Paul, Careers for You
Gardiner, Glen L., Hou You Can Get the Job You Want
Kasper, Sydney H., Careers in the Building Trades
Kaufmann, William, 1001 Top Jobs for High School Graduates
Kitson, Harry and Edgar Stover, Vocations for Boys
Liebers, Arthur, How to Pass Employment Tests
McCausland, Elizabeth, Careers in the Arts
Mann, Roland, Careers in Business Management
Nourse,   , So You Want to Be a Nurse
Paradis,   , From High School to a Job
Perry. John, Seventeen Million Jobs
Perry, John, Your Career Opportunities in Journalism
Perry, John, Your Career Opportunities in Nursing
Perry, John, Your Career Opportunities in Printing

Strang, Ruth, Target: Tomorrow, an Educational and Vocational Guide for Teenagers
Splaver, , Your Career If You're Not Going to College
Frazier, Neta Lohnes, Something of My Own
Colby, Jean Poindexter, Tear Down to Build Up
Bugbee, Emma, Peggy Covers the News

Western

Grey, Zane, The U. P. Trail
Grey, Zane, The Last of the Plainsmen
Grey, Zane, Nevada
James, Will, Sand
James, Will, Smokey
Portis, Charles, True Grit
Schaefer, Jack, The Canyon
Schaefer, Jack, Shane
Short, Luke, Ride the Man Down
Short, Luke, Station West
Wister, Owen, The Virginian

AUDIO - VISUAL AIDS

I. Films (The numbers refer to the film library of the Little Rock Public Schools.)

A. Guidance and Personal Development

322 -	"Belonging to the Group"	16 minutes	
251 -	"Developing Self-Reliance" (Analyzes the steps in developing self-reliance)	11 minutes	
601 -	"Improve Your Study Habits"	11 minutes	
311 -	"Learning to Study" (Study in conscious learning)	14 minutes	Color
278 -	"Let's Pronounce Well" (Listeners apply what they learn)	11 minutes	
323 -	"How to Think"	13 minutes	
909 -	"How to Read a Book" (Shows how to select a book for a particular purpose and how to use a book's reading aids)	11 minutes	Color
400 -	"How to Succeed in School" (A discussion of attitudes)	11 minutes	

B. Library Tools

727 -	"Magic Book" (Taking care of books)	10 minutes	Color
221 -	"Making Books" (From author's manuscript to completed book)	11 minutes	
846 -	"You'll Find It in the Library"	13 minutes	Color
468 -	"Dictionary, Using the: Look It Up" (Designed to motivate the dictionary habit)	11 minutes	
154 -	"It's Fun to Read Books"	10 minutes	
849 -	"Libraries Are for Sharing" (Using the card catalog)	11 minutes	Color
134 -	"Printing Through the Ages"	13 minutes	

C. Speaking and Listening

502 -	"Effective Listening"	15 minutes	
278 -	"Let's Pronounce Well"	15 minutes	
284 -	"Fundamentals of Public Speaking" (The importance of public speaking in everyday life is presented in a typical school situation)	11 minutes	
180 -	"Parliamentary Procedure" (Special emphasis on motions and amendments to motions)	11 minutes	
219 -	"How to Conduct a Discussion" (Explains some of the basic principles of discussion methods)	17 minutes	
	"Listening Skills: An Introduction"		Color
	"Improve Your Oral Reports"		

II. Filmstrips

These may be ordered from:
Society for Visual Education, Inc.
1345 Diversey Parkway
Chicago, Illinois 60614

Order No.		
125-S	"Your Dictionary and How to Use It" 6 color filmstrips	$27.00
123-S	"Words: Their Origin, Use, and Spelling" 6 color filmstrips	$27.00
V151-2	"Use Your Library for Better Grades and Fun,Too" Black & White	$ 6.00
C788-SR	"Vocational Decisions" 3 color filmstrips, 1 record	$24.75
778-SA	"Foundations for Occupational Planning" 5 color filmstrips	$22.50

III. Posters and Transparencies

These may be ordered from:
Gene Swepston Company
2324 Durwood Road
Little Rock, Arkansas 72207

Order No.		
FA0150	"Using Your Library" 32 posters in color	$ 5.50
253-875	"How to Use a Library" 41 overhead transparencies	$175.00

IV. Free Booklets for Class Use

Career Series:
New York Life Insurance Company
Box 51, Madison Square Station
New York 10, New York

Careers:
General Motors Corporation
Educational Relations Section
General Motors Technical Center
Warren, Michigan

"How to use the Readers' Guide to Periodical Literature," The H. W. Wilson Company, 950 University Avenue, New York 52, New York.

BIBLIOGRAPHY

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Bruner, Jerome. The Process of Education, Probably the most often quoted book in 20th Century education. Random House, 501 Madison, N. Y. 10022. Paperback $1.35

Carnegie, Dale. How to Win Friends and Influence People

"Education and the Labor Market," Parent-Teachers Magazine, April, 1967, pp. 4-6; 36-7

Fader, Daniel N. Hooked on Books, Berkley Publishing Company, 15 East 26th St., N. Y. 10010, Price 50 cents. (This is the description of the successful development of a reading and writing program for the "unreached.")

Guerin, Wilfred L. A Handbook of Critical Approaches to Literature, Harper and Row, 1966.

Hayakawa, S. I. Symbol, Status and Personality, Harcourt Brace, 1963.

Hayakawa, S. I. Language in Thought and Action, 1965.

Hogan, Robert, editor. The English Language in the School Program, NCTE, 1964.

Holbrook, David. English for the Rejected, Cambridge University Press, 1965. (All children have their potential and are to be judged as adults in the making. Book lists and creative ideas abound in this book.)

Kohl, Herbert R. Teaching the Unteachable, 1967. (This book was sent to all NCTE members.)

"Latest on Career Opportunities for Young People," U. S. News and World Report, May 20, 1968.

Leavitt, Hart Day. Stop, Look and Write, Companion book to Hooked on Books. It is available wherever paperbacks are sold.

Lohman, Joseph D. "Expose - Don't Impose," NEA Journal, January, 1966, pp. 24-26.

Mager, Robert F. Preparing Instructional Objectives. Fearon Publishers, Palo Alto, California, 1962. Price $1.75. (Every teacher should have a copy of this paperback before he makes a lesson plan or evaluates a unit of teaching.)

Miller, James Nathan. "It's a Dead-End Road for the Dropout," Reader's Digest, May, 1965, p.4.

Miller, Ward S. Word Wealth, Holt, Rinehart and Winston, 1967. (There should be a class set of these to use to teach vocabulary, spelling, and parts of speech.)

Muller, Herbert J. The Uses of English, NCTE, 1967. (This book helps an English teacher to understand his role.)

Tiedt, Iris M. Unrequired Reading, NCTE. (This is a bibliography of materials that will help a teacher understand students, other teachers, and administrators.)

Thrall, William Flint. A Handbook to Literature, Odyssey Press, 1960. (Workable definitions of literary terms.)

Wolfe, Don M. Improving Skills of Culturally Different Youth. U. S. Office of Education, Washington, D. C., 1964.

From the English Journal

Andrews, Joe. "Coaching English," November, 1966, pp. 1076-1079.

Bertram, Jean Desales. "Books to Promote Insights into Family-Life Problems," November, 1956, pp. 477-82.

Brown, Lurene. "Cartoons in the Classroom," May, 1968, pp. 662-664.

Brown, Marice C. "A Re-examination of the Middle Ground," March, 1961, pp. 188-192.

Burke, Etta M. "Project for Slow Learners," September, 1966, pp. 784-786.

Burton, Dwight L. "Trailing Clouds of Boredom Do They Come," April, 1962, pp. 259-265.

Carlin, Jerome, "A Pattern for Teaching Literature," March, 1966, pp. 291-297.

Damon, Grace. "Teaching the Slow Learner: Up the West Staircase, with Apologies to B. K.," September, 1966, pp. 777-783.

De Roo, Edward. "Six Specks on a Graham Cracker," November, 1966, pp. 1032-1035.

Donelson, Kenneth L. "Using Paperbacks: Some Why's and How's," March, 1964, p. 191.

Dusel, William J. "Planning the Program in Writing," September, 1956, pp. 320-327.

Dutton, Joseph F. "The Slow Learner - Give Him Something New," October, 1964, pp. 266-272.

Elkins, Deborah. "Students Face Their Problems," November, 1949, pp. 498-503.

Ellis, James. "The Fall from Innocence," April, 1964, p. 313.

Friedrich, Gerhard. "The English Teacher and the Process of Communication," January, 1966, pp. 19-27.

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"SPACEWAYS"

A Student-Planned Unit

Toward the end of the second quarter, the teacher may wish to determine the degree to which students are able to make use of the communicative skills taught in the earlier modules. One method for evaluating their ability to use these skills is to design a unit in such a way that the students themselves can have a major part in planning and carrying out its activities.

The unit entitled "Spaceways" in the reading anthology Perspectives (Scott, Foresman, 1963) provides good source material for planning a unit such as the one described above. Students find the subject of space intriguing, and they will be particularly interested in reading the stories and articles contained in this section.

OBJECTIVES

Objectives can be outlined by the teacher at the beginning of the unit, or they can be established through mutual planning and discussion by both teacher and students. How the objectives are established must depend largely on the judgment of the teacher as to the ability of her students to participate in this phase of the planning. The objectives listed below set forth suggested goals a teacher might hope to accomplish through teaching the unit:

1. To provide practice in developing techniques for finding the central idea in reading

2. To provide opportunities for using the Readers' Guide, reference materials, and the card catalog to find library information on an assigned topic

3. To provide opportunities for students to use the written and oral language to express themselves knowledgeably on a topic or project of their choosing

4. To help students plan and produce a program for other students and teachers based on what they have learned about space.

ACTIVITIES AND PROJECTS

After the unit objectives are established, a suggested list of projects and activities should be given to the students. The teacher should discuss these with the students, allowing them to make additional suggestions. So far as possible both teacher and students should then decide upon the content, the sequence, and the activities of the unit. Again, the degree to which students can do this type of planning successfully will depend largely on their ability to make mature choices as well as their confidence in expressing their ideas. If the classroom atmosphere is not conducive to freedom of expression, the teacher can expect very little participation from the students. If they do participate, however, the teacher is provided an excellent opportunity to see how well the students can put into use the speaking, reading, listening, writing, thinking and social skills taught in the earlier modules.

Given below are lists of activities and projects which might prove helpful in planning the content of the unit.

A. Textbook Activities

1. Read pictorial survey of space exploration in the textbook, pages 204-208.
2. Read and discuss "Astronaut Aweigh," pages 209-222. Complete related vocabulary and writing assignments, page 222.
3. Complete Exercises I-II, "The Central Idea," pages 550-559.
4. Read and discuss "Suited for Space," pages 228-233.
5. Read for enjoyment "The Prisoner," pages 234-244.
6. Complete Exercise III, "The Central Idea," pages 559-561.
7. Read "Before the Astronauts," page 246.
8. Complete cards 29-33 in Tactics II.

B. Library and Class Activities

1. Spend class periods in the library gathering information on projects and reports.
2. Confer with students individually to decide how to disseminate the information they have learned from their project.
3. Prepare bulletin boards, containing displays and information relating to space.
4. Prepare "comment cards" on science fiction stories to share with other students.
5. Locate central ideas from recent magazine articles relating to space.
6. A culminating activity might well be the development of a program or panel by the students to share some of the information they have learned with other students and invited guests. Committees can be formed to make selections concerning the participants and the content of the program. Again, this is a good way for students to participate actively in planning the unit work. In addition, the teacher can determine how well the students are assimilating the skills being taught. The following are two sample programs, both worked out by students from two different classes:

"The Last Frontier"

presented by

The Young Communicators

Master of Ceremonies:

EARLY SPACE PIONEERS
- Wan Hu
- Leonardo da Vinci
- Robert Goddard

MODERN ACHIEVEMENTS IN SPACE
- 1958-1964
- 1965-1967
- 1968-1969

THE MOON - A MYSTERY UNCOVERED

"A Decade of Space Exploration"

presented by

The Junior Parliament

Master of Ceremonies:

EARLY SPACE DEVELOPMENTS
- Wan Hu, Leonardo da Vinci, Robert Goddard
- Development of the V-2 Rocket

SATELLITES
- Tiros - the weather satellite
- Explorer - the research satellite
- Telstar - the communications satellite

MANNED SPACE PROGRAMS
- Mercury
- Gemini
- Apollo

C. Projects

The information below is printed as it was given to students who participated in planning a unit in "Spaceways". It can be adapted to fit various class needs and differences.

1. POSTERS, CHARTS, DIAGRAMS

   a. Space Vocabulary: Prepare a list of words showing how they are used in space. Examples: NASA, LEM, chaff, chicken switch, capsule, etc. You would need to read a number of articles and books to locate interesting examples of words.

   b. Diagrams of Rockets, Space Capsules, Firing Techniques, etc.: Several excellent diagrams are available in encyclopedias. See the Students Encyclopedia, Vol. 17 for a good example. You would need to prepare brief explanations of each part of the rockets or techniques you included. These explanations can be oral or written.

   c. Milestones in Space Exploration: Show some of the outstanding developments in space exploration. Give the year, and then write a brief account of the event. Use pictures when possible.

   d. A Decade of Space Exploration, 1960-1969: During this brief period we have moved from the launching of unmanned spacecraft to a manned flight around the moon. Brief illustrations of some of the key events during this decade would be very interesting. Your purpose would be to show the tremendous strides which have been made in space exploration.

e. The Astronauts: Pictures, newspaper articles, illustrations, etc., of the astronauts would provide some very interesting poster displays. You can choose one astronaut if you wish and find out all you can about his background, his selection as an astronaut, his qualifications, etc.

f. The Balloon Flights: Include illustrations and drawings showing the first balloon flights. You can find much material on this subject in your textbook.

g. Flight Experiments of Leonardo da Vinci: Many of his sketches are available in encyclopedias. You will find that he invented many of the ideas we use today.

h. Cape Kennedy: You can obtain some material on this subject by writing to tourist centers in Florida. Try to find out exactly what goes on at the Cape.

i. N.A.S.A.: Try to determine the purpose and function of this group. What was its origin? What are its future plans?

j. Apollo Space Flights: Trace the plans and development of the Apollo program. Include a diagram of the flight plan of Apollo 8.

k. Telstar-Comsat: See what you can learn about the development of communications satellites and the impact they have had on world communications.

2. SCALE MODELS

Several hobby shops and ten-cent stores have scale models of rockets, space ships, early airplanes, fighter planes, etc. You can assemble one or more of these and prepare a brief oral or written report to accompany your model. You may wish to assemble several models and show the great progress made in air travel.

3. WRITTEN OR ORAL REPORTS

a. Growth of Commercial Air Travel

b. Development of Rockets in Russia

c. Robert Goddard

d. Jules Verne

e. Aerospace medicine

f. Wernher von Braun

g. UFO's

h. Explorations of Mars

i. Any of the current satellite systems (Tiros, Explorer, Echo, etc.)

4. CREATIVE WRITING

a. Short story or play based on information gained about space. This would be a "science fiction" story such as "Astronaut Aweigh" or "The Prisoner" in your text. Please note that such a story, though science fiction, would need much careful research and thinking to make the situation believable.

b. News articles about an imaginary landing on Mars. Include headlines, photographs, feature stories, etc.

5. UNIT PLAN

A unit plan such as the one outlined below can be worked out by students and teacher and placed on a master log sheet or on the blackboard. This will enable everyone to know what is happening on specific days within the time scheduled for the unit.

1	2	3	4	5
Introduction: Discuss 1)Objectives 2)Activities 3)Projects Complete text activity 1	Complete text activities 2 & 3. Work out bulletin board display	Library Work: on projects Complete text activity 4	Library Work: on projects Complete text activities 5 & 6	Library Work Committees meet to decide on program format
Complete text activity 7	Library Work: Committees meet. Begin Tactics II Work Card #29	Reading Day: Individual conferences. Tactics II Work Cards #30-31	Rehearsal. Tactics II Work Cards #32-33	Program.
6	7	8	9	10

SUGGESTIONS FOR TEACHING JULIUS CAESAR

CLASSROOM ACTIVITIES

In order to vary the classroom approach to the reading of Julius Caesar, several methods can and should be used. Various suggestions and comments are listed below:

Student reading: Students can read the play aloud, taking turns. When questions arise it is easy to stop and discuss various points which are important to the students' understanding or the ideas which you think should be stressed.

Professional recordings: For preciseness in diction and expression, various professional recordings are excellent. We recommend them especially for sound effects and for accurate interpretation of important scenes.

Filmstrips and accompanying records: While these do not record the play in its entirety they do provide the "story" as well as an analysis of the play's structure and some insight into its meaning. The series entitled Selected Shakespearean Tragedies (A147-2SR) produced by the Society for Visual Education is helpful.

Student recordings: If time permits, students can record all or parts of the play on tape. These recordings can be used not only to "tell the story," but also as a point of departure for instruction concerning diction and expression. In addition, when students hear other students on tape, they can sometimes be motivated to make their own recordings of various scenes. By careful editing over the years you can build a collection of good student recordings.

Student acting: Students usually enjoy acting out parts of the play. If a movie camera is available, the acting can be filmed. This technique is quite good for motivational purposes.

Insofar as it is practical, the students should be allowed to participate in the decision making with regard to the type of oral reading that is done. They should also be reminded to look for situations in the play similar to their improvisations.

THINKING ABOUT THE PLAY

The study questions in the student packet may serve as the basis for class discussions or writing assignments. Their usefulness will depend upon the perception and insight of your students as well as your methods of teaching the play. You may want to use all the questions or some of them. You may decide to add questions of your own. These are included to guide the students' thinking. You should use only those which you think will contribute to their understanding.

Additional theme and project suggestions for individual and group work are listed below:

> Analysis of Shakespeare's Language: Since an abridged, "modernized" version of the play is being used, you may wish to have students compare the modern rendering of various lines with the original. This would enable them to see how language has changed since Shakespeare's day and should provide interesting work in word origins and contrasts between twentieth century usage and the usage of the Elizabethan Age.
>
> *Julius Caesar* and the Mass Media: Students can plan television and newspaper coverage of the assassination of Caesar. In groups and as individuals they can plan the content and format of various television programs and news articles relating to the assassination. Students can select various television news programs to use as patterns. They can also practice writing news articles, feature articles, etc. A project such as this could be expanded or shortened to correspond to the ability and interest of your class. The following topics could be adapted for use in planning programs and news articles:

1. News coverage of the assassination

2. Biographical details of the conspirators with news commentators' opinions concerning why they participated in the assassination

3. Television coverage of Antony's speech in the Forum

4. Television coverage of Caesar's funeral (This would require library research into Roman burial customs.)

5. Biographical programs concerning Mark Antony, Calpurnia, and Octavius Caesar

6. Program depicting the political rise of Caesar

7. Program entitled "The Future of the Roman Republic." Such a program would contain a panel of distinguished news commentators and would predict the future of the Roman republic

8. Interviews with outstanding Roman citizens, including Cicero and Publius

9. Interviews with "the man in the street" - the Roman citizen - and his reactions to Caesar's death and Antony's speech.

10. Interviews with Flavius and Marullus, the two banished tribunes

11. Special editions of the Roman *Times*, dated February 15, 44 B.C., and March 15, 44 B.C. Some interesting contrasts could be made in this project.

Architectural Development of the Elizabethan Theater: Students interested in architectural design may want to trace the changes in the style of the Elizabethan theaters. They may wish to draw floor plans and sketches of the exterior. To carry the project further, students may wish to contrast the theaters of Shakespeare's day with those of today to see how people's ideas of beauty and practicality have changed.

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STUDENT LESSONS

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SUPPLEMENT

A Suggested Reading List

INTRODUCTION

You have received a packet of materials that have been devised with you in mind. This is your first year in a senior high school. You have chosen to attend Metropolitan High School and you will want to become a participating member of the student body. To help you to make a smooth transition from junior high school you have been given this packet of materials on orientation. The process of orientation is a study of adjusting to a new environment or to a similar environment where there are some new ideas and/or situations. The varied exercises are suggestions to help you to understand yourself as a student and your responsibilities as a student.

A pre-test is placed at the beginning of the series of lessons to orient and to stimulate your thinking.

You are in your English classroom with other students in English 10 and your teacher. The first topic we will discuss may be referred to as housekeeping chores. Wherever there are people working together there are housekeeping chores that we must all perform if we are to have uncluttered surroundings so that we can do orderly thinking. Everyone seems to feel safe and at ease when he knows exactly where he is heading and when he understands how he is to reach a destination. In other words he knows what is expected of him. Your teacher will explain to you the ideas that we will follow for the semester. She will also list the tools you will need in your activities. Keep the lists she gives you and refer to them from time to time.

Keeping a Log

We need to check on ourselves daily to see how we are progressing. This is a student-teacher project. We will all keep a "log." Are you familiar with this word in any way? Discuss your ideas with your classmates and with your teacher. Write your choice of a definition in a sentence beginning "A log is ___(noun)___ + __(modifier)__." Keeping a log will be an orderly way for each one of you to keep a record of his progress. As a student you are working to improve your skills. You are competing only with yourself.

In this packet there are three pages that make up your log for the first nine weeks of school. On a bulletin board your teacher has placed a copy of her log listing planned activities. Note briefly exactly what you did during the period. Ask yourself: What did I achieve? Could I have done better? Did I do a satisfactory job? Be frank in your day by day comments on what you feel you have accomplished and what you feel your shortcomings are. Listen carefully to the more specific directions that your teacher will give.

PRE-TEST

The teacher may ask you to write about some of the following questions. Even though the word test is used in the title, this is really an inventory. Note carefully the idea of keeping a notebook. Determine now to keep a neat, orderly record. Careful directions will be given from time to time about keeping a notebook. You should feel free to add materials that you are interested in. These are the questions for you to think about.

1. What are credits?
2. How many units are needed for graduation from Metropolitan High School?
3. What occupation would you like to pursue?
4. What courses will aid you in understanding the work world involved in this occupation?
5. What are "elective courses"? Of what value are they?
6. What are communication skills?
7. Are communication skills learned only in an English classroom? Explain your yes/no answer.
8. What speaking skills will you need after you graduate from high school?
9. What are your strong points as a student?
10. What do you consider your weaknesses to be?
11. Tell how attitudes are important for you as a student.
12. We are agreed that it is important that we get along with others. When will you be tested on how well you get along with others in school and out of school? Be specific in your answers.

NOTEBOOK ASSIGNMENT:

From time to time list in your notebook any ideas you may have about other things you will need to know before you can become a good high school student. Title this page of your notebook "Becoming a Good Student."

Be sure you understand the meaning of the underlined words:

1. We need to develop positive attitudes towards life.
2. Sometimes communication is lost because one is a poor listener.
3. A student should take an inventory of his work skills.

THE STUDENT HANDBOOK

Lesson One

READING ASSIGNMENT: Pages 10-13

THOUGHT QUESTION: Why do you think you were given a student handbook?

The topic for this section of the Handbook is "Organization." This is a good title because being organized is the first step towards orderliness. Our plan this year is to practice those habits that lead to orderliness and neatness in our work.

After you have discussed with your teacher and your classmates the ideas on pages 10-13, you may want to test yourself by drawing a map of the school and locating the cafeteria, the English classroom, and the library. Label your map with the directions North (N), East (E), West (W), and South (S).

Lesson Two

READING ASSIGNMENT: Pages 24-26

SCHEDULE STUDY: Look at your schedule and answer these questions for yourself:

1. How many required courses are you taking?
2. Are you taking an elective course? Name it. Why did you choose to take this subject?
3. How many credits will you have at the end of the first semester?
4. How many units will you have completed at the end of this school year?
5. How many units did you make in the ninth grade?
6. How many will you lack for graduation from high school?

Study page 25 carefully. Be ready to ask questions that you would like answered.

On page 26 there is this statement: "If a course is offered for one unit of credit, the student will not receive credit for a part of the course until he has completed credit for the entire course." Apply this statement to English 10. When will you get a credit? When will you complete a unit?

WRITING ASSIGNMENT: Prepare for your teacher your daily schedule, beginning with rising in the morning and ending with going to bed at night. Check to see if you allowed time for these items:

1. A time for study

2. A time for unhurried meals

3. A time for recreation

4. A quiet time (at least 10 minutes per day)

5. A time for outside work or for chores at home

Hand in the finished schedule written as neatly and orderly as you can write.

Lesson Three

READING ASSIGNMENT: Pages 27-33

This is a silent reading assignment. Read as the teacher directs you and answer the thought questions she will give you. As you read, jot down questions you may want to ask or ideas you would like to have discussed in class.

This part of the handbook called "Rules and Regulations" has been devised to help each of you to fit into a school pattern. Wherever there are many people there is a need to identify the rules that help in carrying out daily activities. Some educators may call this a plan for discipline. Look up the word discipline to find its various meanings. What do you think would be the meaning of self-discipline? Why is self-discipline important?

Lesson Four

READING ASSIGNMENT: Pages 36-40

As a member of the student body, you have a voice in the Student Council. How? Discuss the Student Council with the teacher and your classmates until you thoroughly understand how the council works and what your responsibilities are.

What clubs and activities will sophomores be eligible for and most interested in? Your participation in extracurricular activities is a part of your permanent record. What is a permanent record? Answer this question by giving the meaning of permanent and of record.

SPEAKING ASSIGNMENT: Be prepared to talk on, "Why I plan to belong to a club or participate in another extracurricular activity." Give at least two reasons and then substantiate your ideas. Try to be specific. If you do not plan to participate in an extracurricular activity, insert the word not between plan and to in the title of the topic and proceed with the assignment. Your teacher will give more specific help in planning your talk.

Lesson Five

READING ASSIGNMENT: Pages 16-19

What is the general heading for this particular section of the student handbook? What are specific headings? Some of the specific headings name people and some, things. How is each person or thing related to a school? Can we say that a school is a business? Why? Make a list of rules that are incorporated in this section of the handbook. Why are they included? Does a business establishment have rules? List some rules that you think are necessary in running a business. Check your rules. Are they stated positively or negatively? Let's read some aloud from both lists. Which ones are more easily understood - the positive or the negative? Which ones are more readily heeded - the positive or the negative? Why?

LISTENING:

1. Invite your principal in for a "Get-Acquainted" meeting. Ask him to talk to you.

2. Invite your counselor in to talk to you. Get into groups ahead of time and prepare pertinent questions for him to discuss with you in a question and answer period. Pertinent questions are those that are practical and that you need answers to now.

NOTEBOOK ASSIGNMENT:

If you recorded any notes from either of the talks of the visitors, copy them neatly in your notebooks.

On a separate page of your notebook write "Listening Skills." List the rules for listening. Word them carefully.

You may add ideas on listening to this section of your notebook from time to time.

Under the section of you notebook labeled Miscellaneous write "Classroom Organization," and with the teacher and other members of the class, write a plan for a practical class routine. Refer to this page in your notebook frequently during the first days of the school term when you are learning to be a good high school student.

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BECOMING A GOOD STUDENT

Before beginning the specific lessons to develop study skills, do you have any questions about classroom routines? Attempt to follow the same daily routine in getting the class started. If you will do this each day, you will soon establish the habit of being in your place and ready for work as soon as possible.

THOUGHT QUESTION

Notice the two underlined words - habits, skills - in the introduction to this lesson. What is the difference in meaning between the two words?

Lesson One: Developing Study Skills

If you were asked, "Who is a student?" you would probably answer, "One who studies," and you would be right. A person may become a good student if he practices orderliness in his study habits. Let's see how this can be done. To make this a useful study, plan to apply the study exercises to your English materials. The teacher will give you guides to follow in your study and she will study with you. Before you actually delve into the techniques for studying, look at these true/false statements. They have been planned to help guide your thinking.

_____ 1. Good study skills are natural and do not need to be developed.

_____ 2. Habits and skills are synonymous.

_____ 3. There is no way to improve learning.

_____ 4. Planning to learn more than you will actually need to pass a test is a waste of time.

_____ 5. Interest is not necessarily an important factor in remembering.

_____ 6. You should try to have a regular time for studying.

_____ 7. A good student learns to plan ahead.

_____ 8. A good student "crams" before a test because test grades are important.

_____ 9. A good student studies all school subjects in the same manner.

____ 10. A good student takes a positive attitude towards learning and a positive approach to studying any subject that is in his course of study.

Lesson Two: Textbooks as Tools

LISTENING

Follow the directions of the teacher as she guides you in locating the parts of the textbook.

Use another one of your textbooks and answer the following by filling in the blanks. Write neatly and follow directions carefully.

1. Title ____
(Underline the title of the book.)
2. Author ____
(If there is more than one author, write the name of the first one listed.)
3. Publisher ____
4. The index begins on page __________.
5. Copyright date ____________________
6. Reprint date ____________________
7. Is the index a good one? Why? (Write your answer in a complete sentence.)
____
8. Why is there a period after the blank in item number 4? ______________
____

VOCABULARY

1. Not all books have a frontispiece, a page of dedication, or a glossary.
2. Every book of information should have a table of contents and a definitive index.
3. No book should be accepted until it is collated.
4. Publishers read manuscripts submitted by many authors.
5. Some writers include much good material in the appendix of a book.
6. A blurb may be considered as a kind of advertisement.

Lesson Three: Taking Care of Books

With the other members of the class devise at least five rules for taking care of books. Think about how you have seen books being handled, and let this thinking be your guide in writing the rules. Are you stating the rules in a positive or negative manner?

NOTEBOOK ASSIGNMENT: Copy the rules neatly in your notebook.

Lesson Four: Introduction of Library Tools

A library is a storehouse of books. Before a person can use a library with ease, he needs to know some of the tools that are provided and how they can help in studying. Chapter 27, page 488, in Warriner's is called "Information in the Library." At the bottom of page 488 there is a list of skills which you should know. Read the list silently to check to see how many of these techniques you already know.

You should know, first of all, that all books are divided into two principal groups, fiction and nonfiction. Fiction includes novels and short stories. Nonfiction includes everything else from books on current events to deep scientific works. Fiction books are put into a section of the stacks separate from the nonfiction books. Read with your teacher on page 489 in Warriner's about "Fiction."

Nonfiction books are classified according to subjects; such as history, science, and art. The classification by numbers, which may seem difficult at first, is really quite simple. Read in Warriner's "Nonfiction: The Dewey Decimal System," on pages 489-90. You should become familiar with the Dewey Decimal System so that you can read the Dewey charts that are in all libraries.

Lesson Five: The Card Catalog

To help you find the books you want without going to the stacks, each library has a card catalog. You should know that the card catalog in a library is for that particular library. On your trip to your library you will want to locate the card catalog first.

The librarian has a way for helping you find a book in the card catalog. You may find a book if you know its subject, or author, or title. In Warriner's on page 491 read about the author card, the title card, and the subject card so that you can distinguish one from the other. Examples of catalog cards are on page 8 in your Student Lessons.

In the upper left-hand corner there is a number that is referred to as a catalog number because it gives the classification of the book. Sometimes it is called a call number because the number identifies a book in the stacks.

Study the catalog numbers and the explanation of each one on page 9. Even though school libraries rarely have a complete catalog number, it is good to know what the different letters and figures stand for.

CATALOG CARDS

AUTHOR CARD

400
W83e White, E. B.
Elements of the language.
Chicago, American Book Company,
1959.
95 pages
bibliography

1. English language - composition

TITLE CARD

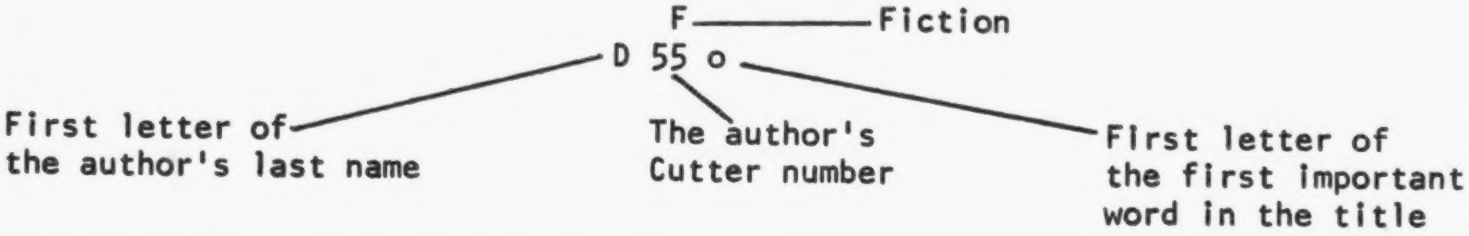
400 Elements of the language
W83e White, E. B.
Elements of the language.
Chicago, American Book Company,
1959.
95 pages
bibliography

1. English language - composition

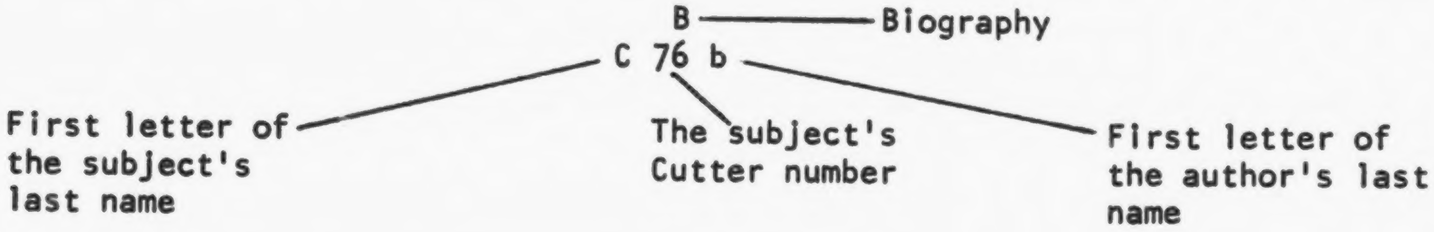
SUBJECT CARD

400 English language - composition (in red)
W83e White, E. B.
Elements of the language.
Chicago, American Book Company,
1959.
95 pages
bibliography

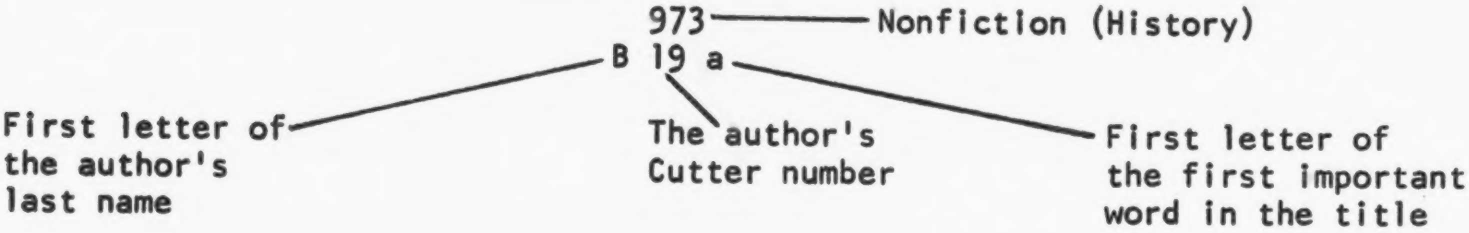
1. English language - composition


F
Fiction
D 55 o
First letter of the author's last name
The author's Cutter number
First letter of the first important word in the title

Example: Oliver Twist by Charles Dickens


B
Biography
C 76 b
First letter of the subject's last name
The subject's Cutter number
First letter of the author's last name

Example: Frank Bell's Biography of Joseph Conrad


973
Nonfiction (History)
B 19 a
First letter of the author's last name
The author's Cutter number
First letter of the first important word in the title

Example: Charles Beard's American History

The word Cutter in Cutter number is spelled with a capital letter because a man named C. A. Cutter invented a flexible table of numbers to go with initials of peoples' name for identification. Maybe your teacher will bring to class a Cutter table and show you how a librarian uses it.

PRACTICE EXERCISE:

Choose two books and with your teacher's help prepare three catalog cards for each book. Either use 3" X 5" cards or make 3" X 5" slips from your paper. Underline with a red pencil the word that is used as a guide for alphabetizing the six cards you have prepared. Hand the cards in in alphabetical order.

NOTEBOOK ASSIGNMENT:

After your teacher has checked the cards, paste or tape three of the cards of one book on a page in your notebook. Label each card as either author, title, or subject card.

VOCABULARY:

1. A student needs to know the classification of books to be at ease in the stacks of a library.
2. Some people read biographies for pastime.

3. Reading fiction is a good way to spend leisure time.

4. Using the Dewey Decimal System is a technique for classifying books.

5. Reference materials are usually read in a library.

6. Alphabetical listings help the flexibility in the use of library tools.

Lesson Six:
The Readers' Guide to Periodical Literature

You have a copy of "How to Use the Readers' Guide to Periodical Literature." This is a sample of the large Readers' Guides that are in your library. A Readers' Guide is an author and subject index to about one hundred thirty magazines. What do you think is the relationship between a magazine we read and the magazine of a gun? There are five or more meanings of the word "magazine" in your dictionary. Check them. As you become acquainted with the Readers' Guide, try to decide why everyone should know how to use this library tool.

NOTEBOOK ASSIGNMENT:

Keep a record of as many of the class exercises as you and your classmates decide will be useful to you later.

VOCABULARY:

1. Using cross references helps one to write a better bibliography.

2. Several issues of a magazine make up one volume.

3. A cumulative index aids one in finding the periodical he needs.

4. The captions of pictures are fun to read.

5. Many entries may be found in abridged editions of the READERS' GUIDE.

PRACTICE ACTIVITY:

Plan a visit to your school library. Decide ahead of time the questions you will want answered. Even though you have not studied about reference books yet, notice carefully the general encyclopedias and the special encyclopedias (sometimes called cyclopedias) that are in your library. Note the catalog numbers on the backs of the reference books. Ask the librarian about library rules for checking reference materials from the library.

Lesson Seven: Reference Books

Encyclopedias contain information on all subjects, including persons, places, things, and events. They are easy to use because all the subjects are arranged in alphabetical order. These reference books are in several volumes and there is usually some kind of index to the set of books. What are the names of the encyclopedias in our library? How are they indexed? Your teacher will help you in answering these questions. Look in the card catalog under Cyclopedia and copy the titles you find.

ASSIGNMENT:

Look at the following questions. You can find answers to these questions and questions like them in reference materials. There may be other questions that you are interested in. Decide on two questions. Use the reference materials to answer the questions. Write the answers in sentences of your own. Do not copy the material word for word from the encyclopedia. Write on your paper the source of the information you used to answer each question. You may not find some of the answers in your school library. Choose another question for your assignment. Some time when you are in the public library, you could search for the answers to some of the questions.

1. Who is John Gunther?
2. Who was vice-president of the United States in 1888?
3. What is bauxite?
4. When and where did Rocky Marciano win the heavyweight title?
5. When it is noon in New York, what time is it in Calcutta, India?
6. How many pounds are there in a metric ton?
7. How is a pearl formed? What is a cultured pearl?
8. How does a cuttlefish conceal itself?
9. For what purpose did the Scotch use the "fiery cross"?
10. Today the World Series in baseball is won by the team that is victorious in four games. In 1903 and three other years the champion had to win five games. What were the three years?
11. List 8 precious or semiprecious stones. What other uses have they besides ornamentation?
12. Is the country of Israel in Africa or in Asia?
13. How is the date of Easter Sunday determined?
14. What is chloroform? What are its uses?
15. What are the most important ingredients of the earth's atmosphere?
16. Who are the executive officers of Arkansas?

17. What are driver ants?

18. How do crickets sing?

19. For what is ambergris used? Is it a valuable substance?

20. Who was Sister Kenny?

21. Who was Cecil Rhodes?

22. How many islands are there in the Hawaiian Island group?

23. How large is Alaska? When did she acquire statehood?

24. Where and what are the Tetons?

25. How does an electronic microscope work?

26. How many television sets were made in the United States in 1947? in 1962?

27. How did Buffalo Bill Cody spend the last half of his life?

28. Where and when was Dwight D. Eisenhower born?

29. Who are the U. S. Senators from Arkansas?

30. Who was Davy Crockett?

31. What was Mrs. J. F. Kennedy's maiden name?

32. Of what college was Robert E. Lee president?

33. Whom did George Washington marry?

34. What and where is Chimborazo?

35. Name four books written by Samuel Clemens.

VOCABULARY:

1. We do not copy material verbatim from a book unless we give credit to the author.

2. Several sources of information should be read before a subject is discussed.

3. We used the teacher's bibliography when we were studying reference materials.

Lesson Eight: Dictionaries

Think about this quote: "With words you think and speak and read and write. Imagine a wordless day - a wordless world!" Some people actually sit down and read dictionaries. They read to learn more of the things they know a little something about, to learn of things they know nothing about, and to be amused.

You have a paperback copy of Webster's New World Dictionary of the American Language. Following is a list of questions that can be answered by using your dictionary:

1. What is the grisly origin of the word bonfire?
2. How many square feet are in an acre?
3. Is the word news singular or plural?
4. What does i.e. mean?
5. To what besides a fruit might the word lemon be applied?
6. As what parts of speech may the word saw be used? Name three compound words containing the word saw.
7. Does believe drop or retain the -e when -able or -er is added?
8. What is the Roman numeral for the number ninety?
9. Does the name of the English river Thames rhyme with gems or games?
10. Is the spelling for the plural of the word tool in your dictionary? Do you know why?

Think about the information you have gleaned from the dictionary and make a list of the uses of a dictionary. Someone should write your ideas on the blackboard so all of you can check them. What other kinds of information do you think you will want to know about a word? Discuss your ideas.

Learning to use a dictionary should be approached as though this tool is a do-it-yourself kit. As in assembling a do-it-yourself kit, you take your chances when you do not read directions. If you did not know the answer to the last part of question 10, look at Section III on page vii in your dictionary. Then with your teacher and the other members of the class study carefully pages iv to vii. Different approaches are used in writing different kinds of dictionaries. Before your dictionary or any dictionary you are using can become a useful tool, you must become acquainted with the guide for using that particular dictionary. As you are studying the guide and as you browse through the dictionary, be ready to suggest words and exercises that you can all use for practice until everybody becomes quite familiar with the dictionary.

NOTEBOOK ASSIGNMENT:

Copy verbatim the information in the dictionary of these words: sophomore, shop, raw. Do not crowd your writing. Then label in red the items of information that are in each entry. Refer to this list: (1) spelling (2) pronunciation (3) parts of speech (4) inflections (5) definition (6) etymology (7) derivatives (8) synonym or antonym (9) usage label.

VOCABULARY:

1. Diacritical marks and accent marks are used to indicate the pronunciation of words.

2. The typist must know the syllables of words to be able to hyphenate a word.

3. The schwa is a symbol for unstressed vowels.

4. The formal writer is interested in the usage labels of words.

5. The grammarian is interested in the inflections of words.

6. Some words get into a dictionary through coinage; orthographers decide on the spellings of the words.

7. The user of an abridged or an unabridged dictionary may save time by using the guide words.

8. The meaning of a word, but not its etymology, may be discovered by seeing the word in context.

DEFINITIONS:

Use your dictionaries to find the meanings of the words below. Write the definition using the sentence pattern $NP_1 + VP + NP_2 +$ *Modifier* as you did when you defined the word log. What do you need to know before you can write a good sentence? What kind of modifier do you use and what does it modify?

student
pupil
scholar

knowledge
wisdom
insight

train
educate
teach

education
vocation
avocation

PRACTICING PARLIAMENTARY PROCEDURE

Lesson One: Introduction - The Main Motion

Parliamentary procedure is properly used wherever people are gathered together to formulate decisions. Parliamentary procedure is necessary if group action is to be accomplished so that the rights of the minority may be respected. When an individual in a group realizes that business is carried on by the will of the majority, he should use his voice to express his ideas.

To be able to express himself in a meeting, a person recognizes and practices some ground rules. Business is introduced and carried out by the proper use of the main motion. Following are three easy steps to follow:

A. Member secures the floor

   1. Member rises
   2. Member addresses the chair
   3. Chair recognizes the member

B. Introducing business

   1. Member makes a motion by saying, "I move that..."
   2. Motion is seconded
   3. Chair says, "The motion has been made and seconded that... Is there any discussion?" (Discussion follows with one person speaking at a time.)

C. Putting the question

   1. Chair states the question and asks for the affirmative vote
   2. Then the negative vote
   3. Chair states the result. Only until then is the motion completed.

Lesson Two: Wording the Main Motion

The purpose of the main motion is to bring business before the assembly in a form in which it may be considered and voted upon. (See p. 17 of Russell's The How in Parliamentary Procedure.)

PRACTICE EXERCISES:

Pretend that you are having an English club meeting. Someone may volunteer to be chairman or the teacher may serve as chairman. Let each student go through the three steps for securing the floor.

The teacher will now write on the board the words, "I move that..." Remember that every motion begins with these three words. Write three motions that would be pertinent to one of your club meetings. Read the motions aloud and check for this information: Does the wording of the motion begin with I move that? Is there only one idea expressed in the motion? (At this time you may be asked why the last question is necessary when testing a motion.)

Read number 4 on pages 18 and 19 in your book and answer this question: What is the purpose of the seconding of the motion? What happens to a motion if it receives no second?

Discuss with your teacher the importance of the discussion period that follows the seconding of a motion.

Lesson Three: Subsidiary Motions

Recall that all business begins with a main motion properly presented. During the discussion period it may be evident that the idea of the main motion is good, but the idea needs further clarification or limitations. Read pages 23-28 about how to improve the original or main motion. Your teacher will give you practice in amending a motion when you are participating in club meetings.

THOUGHT QUESTION:

Main Motion: I move that we buy new hair dryers for the Cosmetology Department. Is the following amendment proper for this motion? I move that we amend the motion by substituting "the Print Shop" for "the Cosmetology Department." Devise several amendments that would improve the main motion.

Lesson Four: Conducting Meetings

Look in the Table of Contents of your booklet, The How in Parliamentary Procedure, to decide the topics that will help you in this assignment. Choose different people from your class to discuss the topics.

Lesson Five: Testing Your Knowledge of Parliamentary Procedure

Can you answer these questions?

1. How does a member secure the floor?

2. How is new business introduced?

3. What is the purpose of seconding a motion?

4. Say the three words that should begin every main motion.

5. How can committees be a help in carrying on business?

6. Sometimes discussion of a motion will become tiresome. How can you as a member help to keep the meeting from being delayed?

7. Sometimes a motion should be voted on at another time. There are

three ways to delay a vote. Explain the consequences of each method.

8. What does a member mean when he stands and without being recognized says, "Mr. Chairman, I appeal from the decision of the chair"?

9. How can rules be legally violated in a meeting?

10. In writing your logs day by day you have, in a way, been writing minutes of a class activity. What are some guides to follow in writing the minutes of a meeting? Why should minutes of a club be saved during the lifetime of a club?

11. Parts of the table on pages 52 and 53 should be learned by practicing recalling the ideas from time to time.

12. Note the words majority and two-thirds under "Vote Required" and be able to explain the difference.

13. Do you participate in school elections? Why?

14. Next year in English classes you will study American literature with emphasis on the founders of our Nation. As we study the literature of our Country, we realize what our privileges and responsibilities of being an American citizen are.

WRITTEN ASSIGNMENT: Write briefly in prose or poetry on "What America Means to Me Today."

IMPROVING ATTITUDES

Each of us has a role we play. Each of us is a person, a human being. Look in your dictionaries for the etymology of the word person and you will find persona is the root, but there is no definition given of the original word. Persona is a word used for the masks the early actors wore. When we divide the word into its parts we have per and son. Per means "through" and son means "sound."

Actors in Roman and Greek dramas often had to take more than one part in a single performance and for each actor they portrayed they would wear a different mask. The name of such a mask in Latin is persona and since we are in a fashion all actors, the word persona came to mean the part that anyone plays in the world. Finally, it designated an individuality or, as of today, a person. By a similar figure of speech if we impersonate another, we put on a mask.

THOUGHT QUESTIONS:

Who am I behind the mask? How do I "sound through" to other people? What are my strengths? What are my weaknesses?

PRACTICE EXERCISE: THE INVENTORY

Let's begin with the last question: What are my strengths and weaknesses? To answer this question we may need to take a personal inventory. Divide a sheet of paper lengthwise by folding it. On one side list what you consider weaknesses that have affected your personality as a student. On the other side list the strengths that make up your personality. Do this exercise thoughtfully and carefully. Be bold in stating your feelings. Be consistent and positive in your thinking as you write.

Now look at the list the teacher gives you. Check (✓) the ones you think apply to you. Place a plus sign (+) by those traits you would like to acquire, and place a minus sign (-) by those that apply to you sometimes. The teacher will explain the directions that are written on the two other sheets of the inventory.

Now that you have completed various inventories of your attitudes, think about why we would talk about attitudes in an English class. Refer to the discussion on person at the beginning of this unit. The word personality is a derivative of person. Is personality a noun or an adjective? How do you know? What does the word mean? What is the relationship between the word personality and the word individuality? Think about this statement and apply it to yourself: I am the most important person that I know. Do you agree with this statement? Try your ideas out in a discussion with others in the class. See if you can reach a conclusion on whether the statement is true.

VOCABULARY:

1. A pessimist is an unhappy person.

2. An optimist can usually face a disappointing event with a smile.

3. Some people are introverts and some are extroverts.

QUESTIONS FOR DISCUSSION:

1. What is the difference between a positive and a negative attitude toward studying? toward working?

2. Which attitude will more often lead to success? Why?

3. Which attitude, the negative or the positive, toward life requires more courage? Why?

NOTEBOOK ASSIGNMENT:

Copy this poem in your notebook. Ask the teacher to read it aloud to you, and then you may read it several times to get the meaning. One interesting thing about reading poetry is that you probably will not get the same meaning from the poem each time you read it.

THREE KINDS OF COURAGE

There's the courage that nerves you in starting to climb
  the mount of success rising sheer;
And when you've slipped back, there's the courage sublime,
  that keeps you from shedding a tear.
These two kinds of courage, I give you my word, are worthy
  of tribute - but then,
You'll not reach the summit unless you've the third - - -
  the courage to try - it - again!

Roy Farrell Greene

THOUGHT QUESTION

Can you see any relationship between the poem about courage and your taking a personal inventory?

LOOKING TOWARD A CAREER

Our lives are gauged by our attitudes. Attitudes mirror our likes, dislikes, fears, and interests. Other people notice these things about us. For us to know ourselves we need to recognize our attitudes, our strengths, our limitations, and our goals. The unit on "Improving Attitudes" has been a step toward helping us to know ourselves. This new unit is called "Looking Toward a Career." Would "Choosing a Career" be a better title? Discuss the differences in the meanings of the two titles.

Lesson One: Recognizing Your Personality

What do you want most from a lifetime job - money? satisfaction? enjoyment? success?

What factors are involved in selecting a suitable career? Probably you have not given much thought to the future and its possibilities for you. Maybe you think that as sophomores you have plenty of time to decide about a vocation. Let us think about this. You have noted that our discussion of your schedules has indicated that we need to choose courses carefully to be sure that we are taking proper steps toward receiving a diploma. You have analyzed your strengths and weaknesses and have noted your attitudes in general.

WRITTEN ASSIGNMENT:

Think about yourself and write for your teacher a brief analysis of yourself. This is not an autobiography; it is an attempt on your part to identify your personality.

Lesson Two: Projecting Yourself into a Work Situation

We have in the room some books that contain discussions of different vocations. If there is a vocation that you are already interested in, then you may be ready to select a book now. Ask yourself these two questions to guide your thinking: What occupation am I fitted for? What kind of occupation would I like?

READING:

Begin your reading with the idea that you are exploring the possibilities and the potential of a career. Try to imagine yourself doing the job as it is described. This exercise is not designed for you to decide on a career today, but is designed to help you to guide yourself into choosing a career that will give you a great deal of personal satisfaction. Discussions in your other classes, especially the classes designed to help you develop work skills, will be quite useful in guiding you to a particular kind of job.

THOUGHT QUESTIONS:

Do you know a person who is in an unhappy work situation?

Is it too late, do you think, for him to change jobs? Why?

What seems to be his attitude toward other things in life besides his job?

Lesson Three: Planning Your Career

Following is an outline that may be used for an oral or a written report on your reading.

I. Why I think I would like this occupation

II. Nature of the work involved in this job

III. Qualifications

    A. Physical requirements
    B. Educational requirements
    C. Psychological requirements
    D. Duty requirements

IV. Future of the job

    A. Salary
    B. Advancement
    C. Tenure
    D. Working conditions

V. Why I think I would/would not like to pursue this job

    A. Advantages
    B. Disadvantages
    C. Necessary attitudes

Lesson Four: Identifying Yourself in a Work Situation

There are on the bookshelves many stories of people who have achieved in some way. We can say that they are success stories. This brings to mind a question: "What do we mean by success in life"? One may very well ask also, "How is success measured"? Helga Sandburg has said that success is measured by oneself. The mentioning of oneself reminds us of our discussion of individualism and persona. Many people are able to wear a mask of success and hide a record of unsuccessful attempts. An understanding of oneself becomes even more important as a person advances in a career. As you read the stories of people who have succeeded easily and of those who have overcome adverse circumstances to achieve, think about this quote from Somerset Maugham: "The common idea that success spoils people by making them vain, egotistical, and self-complacent is erroneous; on the contrary, it makes them, for the most part, humble, tolerant, and kind. Failure makes people cruel and bitter."

READING, WRITING, AND LISTENING:

As you read the success stories, try to recognize the problems that these people face. Write about these problems in your own words. Share your writings with the others in the class. Be ready to comment on how the problem is solved. Try this: Read your identification of the problem. Then say to the other members of the class, "How would you have solved the problem?" Listen carefully to the comments by your classmates. As soon as the "ball quits bouncing" (the discussion lags), tell how the character in the story solves the problem. You and your classmates, if you identify yourselves with the people who have problems, will probably have some better solutions than those written in the stories.

SUPPLEMENTARY READING

Included with your lessons is a book list categorized according to subject matter. You should read the titles frequently so that you will recognize the books when you see them in a library or in a bookstore.

You will want to keep a record of what you have read. Following are some questions you may answer in keeping a reading record that can be shared with other students:

1. What idea was the writer attempting to impress upon his readers?
2. What is your own personal reaction to this book?
3. What further reading would you like to do as a result of this reading experience?
4. Would you recommend this book to a friend or classmate? Why?

READING NEWSPAPERS

Lesson One: The Front Page

Bring to class old newspapers that can be cut. You will need Sunday and daily editions. Your teacher may ask you to bring scissors and paste.

We are going to study the makeup of newspapers so that we can read them more easily and quickly. First let us look at the front page. What type news stories are there?

Read the first sentence of a story that attracts your attention. What questions are answered for the reader? What questions are unanswered?

Now look at this list and see how many of these questions are answered for you: Who? What? When? Where? How? Why? Who says so? If these questions are not answered in the first sentence, continue reading through the first paragraph. The part of the story that answers these questions, or most of them, is called "the lead."

LISTENING:

Listen to what your teacher says about the lead of a story. She will probably dictate some ideas about leads that she wants you to write in your notebook for future reference.

ASSIGNMENT:

Find on the front page of a newspaper a story that you understand. Cut it out and paste it on a sheet of your writing paper. Copy the questions that test the adequacy of a lead; use words from the lead sentence or paragraph for the answers.

Read the following test for the adequacy of a lead: Does it give in summary the bare outlines of the story - everything that the busy reader would want to know if he could read only the lead? Now write two or three sentences of your own, telling your decision about the adequacy of the lead of the story you are working with, or choose another one for practice. You may have decided to work in groups for this assignment so that you can share ideas about the leads in several stories. Make individual decisions about the adequacy of the lead of the article you choose for your assignment.

Re-read the article you have pasted on your paper. Underline colorful words. Note the extra details that are in the story. How necessary are these details to an understanding of the story? Comment on the structure of the sentences. Are the sentences effective? Why?

Lesson Two: The Editorial

Cut a brief editorial from the editorial page of a daily paper and paste it on a sheet of paper. What is the editorial about? What other materials are on the editorial page? Especially note the cartoon and its caption. Is it timely? Clip the title and copyright data found on the editorial page.

In a Sunday paper, where does one find editorials? This part of the paper is referred to as a section. Clip from the editorial section the following items. Paste them on sheets of paper and label each one. What part of the editorial section of the paper would some people probably want to save? Clip these:

1. An article on entertainment
2. An editorial of national source
3. An editorial of state source
4. A short book review
5. An entertainment advertisement
6. Table of best sellers
7. One feature story

Lesson Three: Other News Items

Clip and paste on sheets of paper one of each of the following. Label each clipping correctly.

1. An obituary
2. A notice of a meeting
3. An accident story
4. An announcement of a business personal promotion
5. A wedding announcement

Lesson Four: The Sports Story

Find a brief sports story. Clip it and paste it on a sheet of paper. Criticize the story for clarity, colorful words, and interest.

Lesson Five: Advertisements

Clip several want ads for employment that interest you. What items of information are found in the ads that interest you? Is the salary a good one? On what ideas are you basing your answer?

WRITTEN ASSIGNMENT:

Try writing a want ad in which you are advertising for employment. Use either the employer or the employee viewpoint.

Lesson Six: Summary and Evaluation

You may have suggestions for activities that you think you and your classmates will enjoy doing. Your teacher will have suggestions, too.

READING LITERATURE: UNDERSTANDING POINTS OF VIEW

Lesson One: Differences in Points of View

The story "Without Words" on pages 92-100 in your textbook is one about individual personalities. As you read the story, especially note their attitudes toward stealing and killing.

NOTEBOOK ASSIGNMENT

Label a section of your notebook "Reading Literature."

Write the title of the story you have read and the page on which it is found. From your analyzation of the two characters, Jan and Mathieu, try to draw conclusions about why their viewpoints are different. Record the reasons.

Lesson Two: Listening and Discussing

Read "A Man Who Had No Eyes" by MacKinlay Kantor on pages 101-103 in Perspectives. Then discuss with your classmates the idea that even though both men are blind, their achievements are different. How do you account for the differences?

LISTENING

Listen as the teacher reads a story about a grouchy man. Try to decide how there can be different ideas about grouchiness.

Lesson Three: Time Changes Ideas

You will remember reading a poem "Three Kinds of Courage" and being told that we have different points of view about poetry because we are individuals. With your teacher read and discuss two poems: "Sea Love" by Charlotte Mew page 111 in Perspectives and "About Crows" by John Ciardi page 118 in Perspectives.

NOTEBOOK ASSIGNMENT

1. Discuss further with other class members your ideas on why there are different points of view about the same subjects. Write in your own words what you have learned about differences in viewpoints. Be quite specific in naming causes.

2. To test your ability to determine basic reasons for differing points of view, make a list of characters we have studied in this unit and write two-sentence biographical sketches of each one.

READING LITERATURE: MAKING INFERENCES

Lesson One: A Study of Contrasts

Characters are people. They reveal themselves in the stories through what they say and do. A careful reader can learn to make inferences from what he reads in the stories and become aware of the human traits in characters. In other words, reading literature can become a living, practical art. We have learned in analyzing ourselves in this class that we all have problems that must be faced. As we go more deeply into our study of literature, we realize that the problems of people fall into identifiable categories.

Read the non-serious essay on pages 564-565 entitled "From a Boy's Point of View." Try reading between the lines and question your classmates as all of you discuss the questions in the text on page 565. Your questions may be worded, "Why do you answer in this way?" or "Which word clue did you use to arrive at your answer?"

"Stranger On the Night Train" on pages 267-271 is an intriguing story about war and the Czechoslovakian border. You may want to take turns reading the story aloud to each other.

Your teacher will guide you in noting some of the contrasts in the story. After discussing this particular story, you may want to talk about the significance of the expression "behind the Iron Curtain."

THOUGHT QUESTIONS

Do we have any "Iron Curtains" in America?

How free are we?

How free should we be?

Discuss freely this idea: Freedom carries responsibility.

WRITTEN ASSIGNMENT

Write a character sketch of someone you know quite well. Think carefully before you write about one outstanding trait that identifies the person as an individual. Be rather sly by relating anecdotes that reveal the actions of the person that give clues to his character. Placing the person in situations with other people and relating their conversations will be another way for revealing character traits.

READING LITERATURE: FINDING THE CENTRAL IDEA

There will be many times that you will want to read quickly for information. To do this you should learn to pick out the main ideas in paragraphs. In some of your textbooks, the headings of the paragraphs indicate the main idea. Most of your reading for information will be done in periodicals and not in planned textbooks. With practice you can learn to read informative materials rather rapidly. One key to reading of this kind is to avoid reading every word. Read by paragraphs for the central idea. On pages 550-561 in Perspectives there are interesting exercises to help you to develop the skill of recognizing the central idea. In your last writing assignment you were conscious of emphasizing one identifying trait of a person and then supporting your idea with appropriate details. This same plan may be followed in reading for information.

There is a section in Perspectives on pages 209-249 entitled "Spaceways." The stories are timely and exciting. Today we are all interested in outer space - the frontier of the twentieth century. You may want to collect materials on outer space that you can share with others. Too if there are ideas and terms that you read about that you would like to do research on, the teacher will give you time for extra study. Now that you know how to use the Readers' Guide to Periodical Literature, you can easily locate recent articles on topics related to outer space.

READING LITERATURE: IMAGERY AND FIGURATIVE LANGUAGE

Lesson One: Inanimate Objects as Images

One of the best stories in Perspectives is a story about a plan for peace, "Papa and the Bomb," on pages 411-420. The inanimate objects such as a ruler, a coffee can, a cake, a clock, bowling jackets and shoes, etc., serve as images that carry meanings for all of us. As you read the story, take time to enjoy the language used by the members of the family.

THOUGHT QUESTIONS

Papa objects to clocks and rulers and uses them as springboards to his criticisms of civilization. What are his criticisms? Do you agree with them?

Lesson Two: Recognizing Figures of Speech

Now that you have studied with your teacher about how figurative language is used for comparisons and you can distinguish between literal and figurative statements, you will enjoy reading "My Country" on pages 405-409. The teacher will read the introductory lines on page 404. The questions and the implied answers are clear. The situation, "Here lies an American soldier; he is dead," is also clear. Choose two good readers in the class to read "His Sister Speaks" and "His Teacher Speaks." Ask the teacher to read aloud the last part of the poem, beginning with line 70.

THOUGHT QUESTIONS

The first four questions on page 410 may be used as a guide for class discussion. The author seems to believe that the "secret of liberty" may be found in the graves of dead soldiers. What is this "secret" of freedom? To answer this question satisfactorily, you may need to paraphrase the last seventeen lines of the poem. Paraphrasing means to determine in your own words the meaning of each line of a poem. Locating the end marks of punctuation and recognizing the action words will help you to understand the meaning.

READING LITERATURE: RELATIONSHIPS

Lesson One: Relating Inferences and Relationships

The story "After Twenty Years" on pages 311-313 in Perspectives was written by O. Henry. Read the brief biographical sketch of him on page 313. Pause as you read the story; and, by drawing careful inferences from the actions of the policeman and the conversation of the man from the West, try to decide how the story will end.

THOUGHT QUESTIONS

What clues do you have about how the story will end? Answering the questions in the textbook on page 313 will aid your thinking.

What are some events or circumstances that can complicate decisions of policemen?

Lesson Two: The Significance of Titles of Stories

"The Long Shot" on pages 351-359 is the story of a policemen who faces a decision. This is a gripping, terrifying story; so read it without stopping.

THOUGHT QUESTIONS

The title "The Long Shot" literally refers to the shot which Officer Henderson must fire across the street. What is the deeper suggestion of the title?

Lesson Three: Relationships--Cause and Effect

"Frame-up" on pages 15-33 is in a sense a detective story. See if you can figure out before Jimmy does what really happened to cause the accident.

THOUGHT QUESTIONS

What causes Jimmy to be so determined to search for the witness? Why does he falter or almost give up? Discuss the family relationship in this story. Is it unusual?

Lesson Four: Relationships--Comparison and Contrast

Listen as the teacher reads "The Scrub Oak Tree" by Herbert Merrill on page 182. Then you read the poem as though it is a short short story paying attention to end marks of punctuation. After you think you know the meaning, answer all of question one. Now you are ready to enter into the class discussion on comparison-contrast.

Turn to page 109 and read "The Mate" by James Stokely. Your teacher will give you time to read and to think about the poem. Before entering into a class discussion of question four on page 110, ask your teacher to read the poem aloud. Her stresses on certain words and her interpretation of the poem will help you to clarify your thinking on the meaning of the poem.

THOUGHT QUESTIONS

Does the boy in "The Mate" seem younger than sixteen? Why? The poem, "The Scrub Oak Tree," really has two meanings. The author describes an acorn planted in rocky soil, but he is actually suggesting through an image a broader idea about life in general. What are some of the conclusions about life in general that you think the author wants you to draw?

INTRODUCTION TO LANGUAGE

Now that we have listened to recordings of the speech of different people, we recognize that nearly all of us pronounce our words a bit differently from other people. Our ability to speak words distinguishes us from lower animals. Let's think back: How did we learn to talk? Why did we learn to talk? Why did we decide that certain words refer to or are names for objects? Let's say a few words and then see if we all have the same picture in our minds when we hear the word. Think of these words and the suggest others for you and your classmates to use in this exercise: chair, car, dish. These are words for tangible objects with which you are all familiar. The reason we have different ideas about these words is that these are general words. We would have difficulty communicating if we went around saying just words. Suppose we said these words in this order: bought, man, the, car, a. In our recording we understood each other. Why? (The order in which words are said is important.) English is a language that is dependent on word-order in sentences to be understood. Look at these pairs of sentences and note the differences in meanings:

1. Joe hit Bill.
1. Bill hit Joe.
2. The pretty girls in the choir sing on Sunday.
2. The pretty girls sing in the choir on Sunday.

In our next lessons we are going to study word order in sentences beginning with what we call kernel sentences. To understand the lessons we will need a vocabulary which we are including here. The words and signs will seem a bit queer to you until you and your teacher use them. Then they will be fun to use because they are easy to remember.

A. Kernel Sentence

$S \longrightarrow NP + VP$

S = *sentence*
$\longrightarrow$ = *may be written as*
NP = *noun phrase*
VP = *verb phrase*

B. Noun Phrase

NP = *proper noun, personal pronoun, indefinite pronoun, or Det* + N

proper nouns = James, New York, the United States . . .
personal pronouns = I, he, she, it, we, you, they
indefinite pronouns = everyone, everybody, everything; someone, somebody, something; no one, nobody, nothing; anyone, anybody, anything

Det + *N* *Det* = article → definite = the
or
nondefinite = a/an, some, or null
or
demonstrative → singular = this or that
or
plural = these or those

N = count + plural
or
noncount

C. The Verb Phrase

VP → Aux + be + *NP*
adjective
or adverb
or
Aux + verbal

Aux → *tense* + (*modal*) + (*have* +*part*) + (*be* + *ing*)

tense = *Pres or Pas*
modal = *can, will, shall, may, or must*

V_t + *NP*
V_i + *adv*
verbal → V_b + *NP or adjective*
V_s + *adjective*
or V_{mid} + *NP*

KERNEL SENTENCES: THE NOUN PHRASE

Look up the word kernel in your dictionary. Which definition do you think fits our idea of a kernel sentence? The kernel sentence contains the subject and predicate which are the core of any sentence.

Look at these sentences in which an action is named. Fill in the blanks with appropriate-sounding words:

The ______ walks.

A ______ walks.

Some ______ walk.

______ walk.

That ______ can walk.

In each of the sentences you have named a person or animal that walks. Each name is a subject in a sentence. Your teacher is going to flash on the screen some kernel sentences which will give you practice in picking out subjects, which we shall call noun phrases, and predicates, which we call verb phrases. Refer to Section A of your vocabulary sheet. Copy this part in your notebooks, and write some kernel sentences to help you to understand that a sentence is a NP + VP.

Lesson One: Proper Nouns, Personal and Indefinite Pronouns

Discuss with your teacher Section B of the vocabulary Sheet. Help her to list different proper nouns, personal pronouns, and indefinite pronouns. You may want to test yourself when you are listing I, he, she, it, you, and they to see if you can name all the forms of first person I and use them in sentences. Then you could do the same for second person you and third person he, she, it.

ASSIGNMENT

Writing sentences of your own will help you to check yourselves to see if you understand subjects and predicates.

Lesson Two: The Noun in Det + N

Det is a sign for determiner. The word determiner is particularly useful since it is used as a label for those words that always signal that a noun is following. Certain words pattern with nouns and these words (determiners) are noun markers. Your teacher will discuss definite and indefinite articles with you in this lesson. Refer to Det in Section B of your vocabulary sheet. Is the word demonstrative a new word for you? When you note that the demonstratives are this, that, these, those, you can decide for yourselves their use. Make some sentences using demonstratives as determiners and ask your teacher if they are right.

ORAL AND WRITTEN COMPOSITION

It should be easy to describe something that you are holding in your hand and that all the listeners can see. You can fall into a trap because when you have the object before you you may say, "This part here . . . ." The object of this lesson is to help you to be specific and call all items by their proper terms. You are really a "teacher" describing a tool and how it works so that your "students" can explain what they have learned to someone else. Your listeners may want to explain a tool which they do not have near them, and they will need exact terms for their descriptions.

KERNEL SENTENCES: THE VERB PHRASE

Lesson One: The Verb be

The verb phrase in Section C of the vocabulary sheet looks rather complicated. It really is not. Probably the verb we use most often is the verb be. This verb changes its form to indicate person, tense, and number. Following is a table that may help you. You need not memorize it, but be sure you understand its meaning. Proper nouns are usually used as third person as, John is here.

Present Tense

	Singular Number	Plural Number
1st person	I am	we are
2nd person	you are	you are
3rd person	he (she) (it) is	they are

Past Tense

	Singular Number	Plural Number
1st person	I am	we were
2nd person	you were	you were
3rd person	he (she) (it) was	they were

As the teacher goes through the lesson, check the formulas for the verb be in Section C on the vocabulary sheet. Be sure to ask questions so the teacher can re-explain the ideas she is teaching you.

The teacher will write these sentences on the board and ask you to decide which sentences contain the verb be. Remember the verb be must be followed by a NP, an adjective, or an adverb of place.

1. The man is looking for you.
2. They were here yesterday.
3. Joe had been waiting for us.
4. The teacher is kind.
5. The teacher is talking to her class.

Be sure you understand these sentences before the teacher begins the discussion on auxiliaries and verbals. All you need to know about the auxiliary at this point is that it is a helping word.

THE VERB PHRASE: THE VERBALS

Lesson One: Transitive Verbs

Look at these sentences. In each one there is an actor, an action, and a receiver named.

1. Mother broke the vase.
2. She dropped her purse.
3. Some people are studying their lessons.
4. James will tell the story.

If we divide these sentences into NP + VP, the lines would come after Mother, She, Some people, and James. Note that in the verb phrase there are an action and a receiver named. These verbals are referred to as V_t + NP (action + receiver). V_t = transitive verb.

Lesson Two: Intransitive Verbs

In the following sentences there are no receivers of action; however, there are differences in the make-up of the verb phrases. See if you can relate these different make-ups to the terms for verbals as listed in Section C of the vocabulary sheet.

Lesson Three: The Verb have

You have now noted all the verbals except one: V_{mid} + NP. To understand this one look at these two sentences:

1. James has a car.
2. James has broken the rules.

Test to see if the VP is V_t + NP by putting the receiver in the subject's place. Sentence 1 will not pass the test. We say that VP containing the verb have are V_{mid} + NP.

THE VERB PHRASE: THE AUXILIARY

The word morpheme will be new to some of you. It is a single unit of meaning. Morph means form, and a morpheme is the smallest word or part of a word that indicates meaning. The auxiliary in the verb phrases indicates the form of the verb be or of the verbal in the verb phrase. The first item in the auxiliary is tense which may be either present or past. Check this item in Section C of the vocabulary sheet and remember to choose either Pres or Pas for the first element in the VP. Also, remember that Pres or Pas is a morpheme that affects only the element immediately following it in the VP.

Lesson One: Present and Past Tense of the Verb be

The grammatical concept of tense has to do with form, not with meaning.

The verb be is an example of this idea; it changes its form to indicate tense. Tense indicates the relationship of the time of action and the time of the speaking or writing about the action in a sentence.

Copy the following material in your notebook. Remember Pres and Pas are morphemes that change the form of words to which they are added:

1. be + Pres = am when the NP is I.
2. be + Pres = is when the NP is he, she, it, a proper noun, an indefinite pronoun, or a Det + N when N is not plural
3. be + Pres = are in all other cases
4. be + Pas = was when the NP is I, he, she, it, a proper noun, an indefinite pronoun, or a Det + N when N is not plural
5. be + Pas = were in all other cases

ASSIGNMENT (Oral)

Make sentences to illustrate the ideas above. Listen as others read their sentences above for errors. You are learning that a subject and verb must agree in person and number.

ASSIGNMENT (Written)

Remember that the noun in Det + N may be either a count or a noncount noun. If the noun can be counted, we simply mean that it has a plural form. The morpheme for plural is s: boy + s = boys; man + s = men; sheep + s = sheep. The symbol # stands as the marker of the beginning and end of a word. Write these sentences. Spell the words as the morphemes indicate they should be. Punctuate the sentences correctly.

1. # the # man + s # Pres + be # here #
2. # somebody + Ø # Pres + be # in the room #
3. # the # principal + Ø # Pas + be # worried #
4. # Jim # Pres + be # president # of our class #
5. # the # desk + s # Pres + be # in the hall #
6. # our # neighbor + s # Pres + be # kind #
7. # the # tool + s # Pas + be # in the shop # yesterday #

Write the sentences carefully. Either the teacher or you will correct your paper. Be sure you understand how you made errors, if you did make some.

Lesson Two: Other Elements in the Auxiliary

Looking at the vocabulary sheet we find that Aux → tense + (modal) + (have + part) + (be + ing). The word tense is not in parentheses because every verb phrase must include either present (Pres) or past tense (Pas). If there is a modal in the verb phrase, it will follow tense. The common modals are can, will, shall, may, must. Pres does not change the form of these modals. Must is always Pres + must. Pas changes the following modals:

can + Pas = could
shall + Pas = should
will + Pas = would
may + Pas = might

Next in order is (have + part) which may be used. Understanding this element in the auxiliary helps us to say I have taken the test, He had seen me earlier . . . . (Be + ing) may follow next in the order of the auxiliary. If the verbal has an ing it will be preceded by (be + ing); as, She is coming to our house, My mother was waiting for me.

ASSIGNMENT

Copy these sentences. Indicate the attaching of the morpheme to the word following it in the VP. (Remember the morphemes are Pres, Pas, part, and ing in verb phrases.) Then write the sentences punctuating them correctly. Example:

> John + Pres + have + part + be + ing + study
> John + has + been + studying
> John has been studying.

1. John + Pres + will + study + his lessons
2. John + Pas + run + to school
3. John + Pas + be + at home
4. John + Pres + be + ing + wait + for me
5. John + Pas + will + see + me
6. John + Pas + shall + be + ing + work + in the shop
7. John + Pas + have + a car
8. John + Pres + be + kind + to his mother
9. John + Pas + may + have + part + be + ing + listen + to the teacher
10. John + Pres + be + ing + play + the piano

STEINBECK'S *THE PEARL*: A STUDY OF AN AUTHOR'S USE OF LANGUAGE

INTRODUCTION

For class use you will each have a Bantam Pathfinder Edition (ED78) of The Pearl by John Steinbeck. Steinbeck is one of the best storytellers we have had in America. You may be interested in reading about him during a library period.

PROCEDURE

The teacher will read the first chapter to you and will point out some ideas in the story that you might not notice on a first reading of the story. After you have studied the first chapter, the teacher will ask you to choose some topic that you can concentrate on while you are reading the rest of the story. Try to look at your topic in two ways: (1) Relate the actions and feelings of the people to what you know about the actions of people today that express their feelings. (2) Especially note the language the author uses to help you to understand the story.

Here are some topics that you may want to discuss. You should feel free to suggest other topics as you continue the study:

1. Bared emotions shown throughout the actions of characters
2. Folk beliefs and folkways
3. The different dawnings of new days
4. Songs and music
5. Sensory descriptions
6. Narrated incidents

Anytime the class is having a discussion on some of the ideas listed above, you should offer your ideas freely.

THOUGHT QUESTION

There is not much conversation in the story, but the reader feels that there is communication among the characters. How do you account for this?

SHAKESPEARE'S USE OF LANGUAGE: JULIUS CAESAR

Lesson One: Improvisations

Your teacher will give you a list of various situations which you may use for enacting impromptu skits with your classmates. Read them carefully and decide how you would re-create the situations.

Lesson Two: Reading the Play

You are about to read a play about the assassination of Julius Caesar, a great Roman leader. The historical events in this play occurred during the years 44-42 B.C. However, this particular account was written by William Shakespeare in 1601. Julius Caesar is an exciting story. Murder, conspiracy, rioting, battles, and ghosts all have their place in a drama full of action and suspense and tragedy.

As you read, you will become well acquainted with some of the characters in the play. You will meet noble, gentle Brutus, whose motive for killing Caesar was honorable, and jealous, spiteful Cassius who wanted Caesar dead because he hated him. You will also meet Mark Antony, Caesar's trusted lieutenant, whose oratory stirred the citizens of Rome to rioting and murder and who later tried to cheat them out of money Caesar had left them in his will. You will meet the great leader himself, Julius Caesar, who is returning as the brilliant and triumphant dictator of Rome, but who possesses one overwhelming ambition--to be crowned emperor!

You will probably want to reflect upon and think seriously about some of the universal questions Shakespeare asks in the play. Does the end justify the means? Is murder ever right? What are the qualities of true leadership? Should a man be honorable at the expense of being practical? Or should he take a practical approach to life and forego honor? These are some of the questions which will occupy your thinking. They are often called universal because people in every age of history have had to answer them. You will be interested to see how Shakespeare's characters answer these and other questions.

You should decide with your teacher how you would like to read the play. Perhaps you would prefer to be assigned parts to read aloud in class or maybe you would prefer to listen to tape recordings by other students. Whatever you decide, keep in mind that the purpose of the reading is for you to receive maximum enjoyment and meaning from the play.

Lesson Three: Thinking About the Play

As you read the play Julius Caesar, several questions will probably come to your mind. Below are given some study aids to guide your thinking as you read. Your teacher will assign them to you or use them for class discussions.

ACT I

1. Contrast the attitudes of Flavius and Marullus and the attitudes of the common people with regard to Julius Caesar.

2. Caesar is presented as a magnificent figure; yet he has certain defects. What are these defects and how does Shakespeare reveal them to us?

3. Why do you think Shakespeare had the Soothsayer appear when he did? Look up the word "foreshadowing" and relate its meaning to the above question.

4. Why is Cassius determined to have Brutus join the conspiracy against Caesar?

5. Why do you think Shakespeare included details of strange, supernatural happenings on the night of March 14?

ACT II

1. Brutus persuades himself to join the conspiracy against Caesar. By what reasoning does he decide to do this?

2. After reading the conversation between Brutus and Portia, write your impression of Portia.

3. Why does Cassius want Antony to be killed? Why does Brutus refuse to allow a second murder?

4. Caesar decides not to go to the capitol, then decides to go. Who and what are responsible for his change in plans? In answering this question do you find evidence of character traits in Caesar that could be dangerous?

5. Why do you think Shakespeare included Scene 3 in the play?

ACT III

1. In what way does Caesar reveal his pride and conceit at the beginning of Act III? How does he reveal his political power?

2. What does Caesar mean when he says, "Et tu, Brute?"

3. Following the assassination the conspirators smear themselves with Caesar's blood. Why? How can this be called a "symbolic" act?

4. Your teacher will help you analyze the speeches of Brutus and Antony. Can you determine why Antony's speech had more effect on

his listeners than Brutus'? Find as many contrasts as you can between the two speeches. Would a modern day crowd react the same or differently to both speeches? Explain your answer.

5. What does the killing of Cinna reveal about the effect of mob violence?

ACT IV

1. Relate the event which caused the quarrel between Brutus and Cassius.
2. Explain the battle plans of Brutus and Cassius. Which was more practical?
3. Why do you think Shakespeare included the ghost scene at this particular time?
4. In Act IV we receive glimpses of Brutus' warmth and compassion. How are these qualities illustrated?

ACT V

1. Describe as best you can the battle strategy followed by the armies.
2. Describe in detail the event which caused Cassius to kill himself.
3. How do we know that even Brutus' foes had deep respect for him?

WRITING AN AUTOBIOGRAPHY

See Don M. Wolfe, Creative Ways to Teach English, (New York: The Odyssey Press, 1966), p. 82.

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